DOCTOR WHO MAGAZINE 582

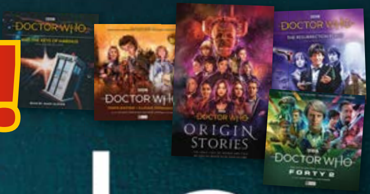
Sacha Dhawan » Janet Fielding » Sophie Aldred » Patrick O'Kane » Ray Holman » Colin Lavers » Charger of the Fright Brigade » Collecting the theme tune » The Invasion of Time » The Everlasting Summer Part 3

"This is the day you die." BBC

COLIN LAVERS
Designing Davison

BBC

WIN!



DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE** of the BBC television series

JANET FIELDING
"I meet a lot of Tegans"

SOPHIE ALDRED
"I'll jump out of a window, no problem..."

PATRICK O'KANE
"I thought they'd done away with me"

SACHA DHAWAN
"He'll always find some way of coming back"

ABSOLUTE POWER

EXCLUSIVE 20-PAGE PREVIEW OF THE CENTENARY SPECIAL

BBC 100 YEARS OF OUR BBC

ISSUE 582
OCTOBER 2022
Panini magazines

Pull to Open

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MOTOR
MAN-KIND
DR WHO (The Sequel)
DOCTOR WHO
REL 80 Stereo

WIN!
DOCTOR WHO
THE RESURRECTION PLANT
DOCTOR WHO
THE KEYS OF MARINUS
DOCTOR WHO
ORIGIN STORIES
DOCTOR WHO
FORTY 2

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BBC
DOCTOR WHO MAGAZINE

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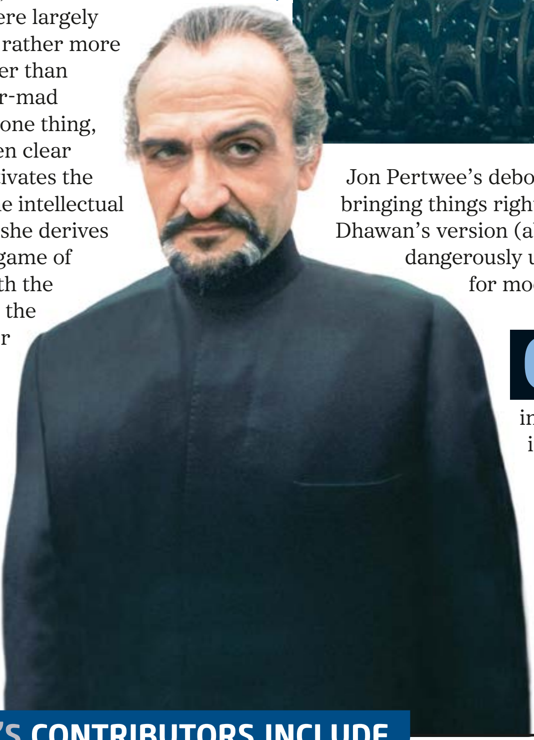
Welcome

It's no secret that the Thirteenth Doctor's days are numbered. And we won't be spoiling anything by pointing out that, when her time is up, the Master will be lurking in the shadows.

The Master was instrumental in the demise of the Fourth Doctor, made a surprise appearance as the Fifth Doctor succumbed to spectrox toxaemia, and returned to face the Sixth and Seventh Doctors in their final television stories. He helped to see off the Tenth and Twelfth Doctors, too. By all accounts, this macabre tradition could have started even sooner – the tragic death of Roger Delgado (below), the actor who originated the role, deprived us of the ultimate confrontation between the Third Doctor and his arch nemesis.

I didn't discover Delgado's urbane supervillain until long after his episodes were first broadcast, but it was immediately clear to me that he set a high standard for everyone who followed in the role. Delgado's Nehru jacket and black leather gloves cast him in the classic style of James Bond villains established by Joseph Wiseman's Dr No, but I think the similarities were largely sartorial. There's rather more depth to the Master than the average power-mad Bond baddie. For one thing, it's not always been clear what actually motivates the Master, beyond the intellectual satisfaction he or she derives from the endless game of cat and mouse with the Doctor. Much like the Doctor, the Master has secrets. And much like the Doctor, the Master evolves along with our contemporary expectations of screen villainy. Delgado's suave treachery was the perfect match for Jon Pertwee's debonair Doctor. But, bringing things right up to date, Sacha Dhawan's version (above) is a more dangerously unhinged adversary for modern times.



Our preview of *The Power of the Doctor* includes an exclusive interview with Sacha on page 12. Once again, he proves to be such a thoroughly nice bloke that it's difficult to imagine how he summons up the Master's unbridled hatred. Elsewhere in this issue we speak to Sacha's co-stars Janet Fielding, Sophie Aldred and Patrick O'Kane, as well as getting the inside story on the latest Cyberman costumes from designer Ray Holman. In fact, we've got so much to say about the Centenary Special that our preview of this milestone episode will continue in the next issue, on sale 13 October.

I don't know whether *The Power of the Doctor* will represent the end of the line for Sacha's Master, as well as the Thirteenth Doctor, but I'd be happy to see him live to fight another day.

After all, the cosmos without the Master scarcely bears thinking about.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Richard Atkinson

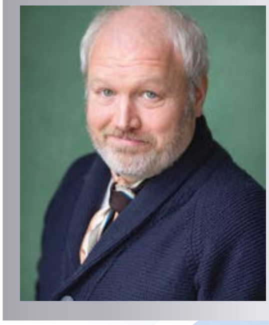
Richard has compiled the **DWM** crossword for over 150 issues. Combined with his other work for the magazine, as both writer and designer, this means he has contributed to every issue for the past 12 years. Could this be a record? You can find the latest, fiendishly tricky puzzle on page 76.

Mark Wright

Alongside producing audio dramas for Big Finish, Mark has been horsing around on page 40, discovering the work that went into saddling up Commander Skaak for last year's episode *War of the Sontarans*. Mark returns on page 64 to review the animated version of *The Abominable Snowmen*.

Toby Hadoke

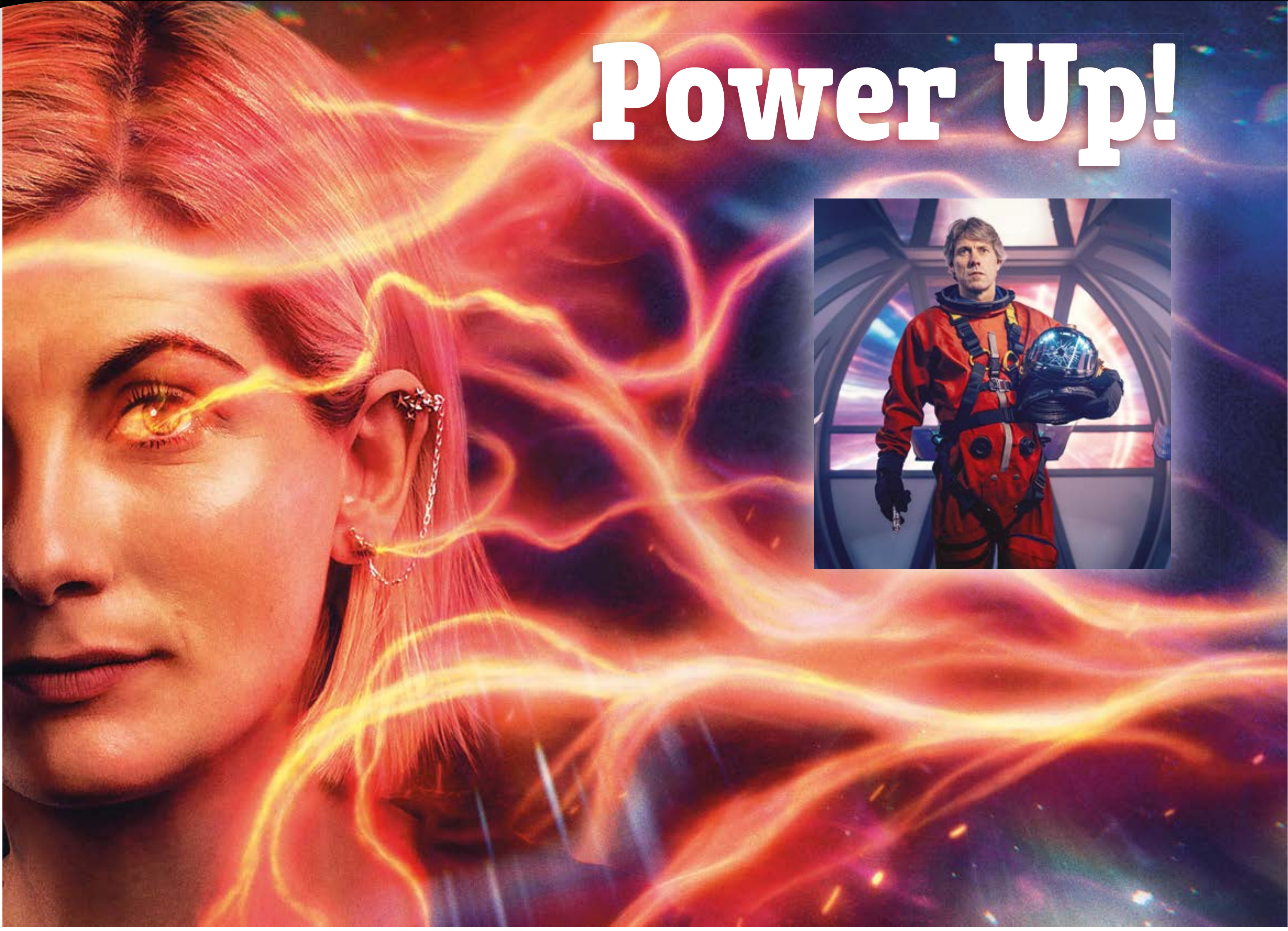
On page ten, Toby activates his *Time and Space Visualiser* for the last time. Although he's proud to have his name in the magazine, he's getting a bit too busy with his acting, presenting and other writing commitments – not to mention his *Doctor Who* podcast, *Toby Hadoke's Time Travels*.



Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe…

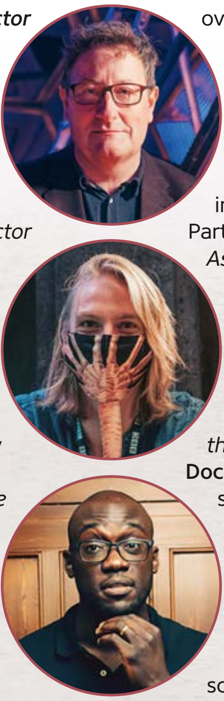
Power Up!



The title of the *Doctor Who* Centenary Special – the feature-length episode that will form part of the BBC's 100th birthday celebrations – has been revealed.

The Power of the Doctor recalls the titles of the classic story *The Power of the Daleks* (1966, the first to star Patrick Troughton in the lead role) and acclaimed episodes from *Doctor Who*'s 50th anniversary year (*The Name of the Doctor*, *The Night of the Doctor*, *The Day of the Doctor* and *The Time of the Doctor*).

The Special is written by outgoing showrunner Chris Chibnall, who has overseen the series since 2017, and directed by Jamie Magnus Stone. Jamie's previous *Doctor Who* director credits include 2020's *Spyfall* Part One, *Praxeus*, *Ascension of the Cybermen* and *The Timeless Children*. He also directed the 2021 *Flux* episodes *The Halloween Apocalypse*, *War of the Sontarans* and the **Doctor Who Magazine** season poll winner *Village of the Angels*. Incidental music is by Segun Akinola, who is also leaving the series after composing scores for every episode since the Thirteenth Doctor's first adventure, *The Woman Who Fell to Earth* (2018).



The Power of the Doctor is the last adventure for Jodie Whittaker as the Doctor, Mandip Gill as Yasmin Khan, and John Bishop as Dan Lewis. It also stars Sacha Dhawan as the Master, Sophie Aldred as Ace, Janet Fielding as Tegan, Patrick O'Kane as Ashad, and promises returning monsters including Daleks and Cybermen.

The episode is expected to be broadcast on BBC One, and internationally, in October. Our exclusive preview begins on page 12.

Promotional art for the Centenary Special, featuring Jodie Whittaker as the Doctor.

John Bishop as Dan Lewis in *The Power of the Doctor*.

Writer Chris Chibnall, director Jamie Magnus Stone and composer Segun Akinola.

Photo © Charlie Clift.

Mandip Gill as Yasmin Khan.

BBC
DOCTOR WHO
THE CELESTIAL TOYMAKER
ORIGINAL BBC TV SOUNDTRACK

Celestial Vinyl

The next *Doctor Who* story released on vinyl will be the 1966 adventure *The Celestial Toymaker*.

Only the last episode of this four-part serial is known to exist, but the soundtrack survives thanks to fans who recorded the audio on broadcast.

The Celestial Toymaker stars William Hartnell as the Doctor, Peter Purves as Steven and Jackie Lane as Dodo. When the TARDIS lands in the Celestial Toyroom, its occupants meet a new and deadly opponent. The Toymaker rules this ethereal kingdom, and he dictates that his visitors become his perpetual playthings. While Steven and Dodo face a series of challenges posed by clowns, ballerinas and living playing cards, the Doctor is challenged to play the fiendish Trilogic Game against the Toymaker himself. His only hope of escape is to beat the powerful entity at his own game...

The soundtrack, narrated by Peter Purves, was first issued on CD in 2001. The new edition, presented across two 140g ‘King & Queen’ red and blue vinyl discs, will be released by Demon Records on 30 September, price £31.99.

Secret Origins

Two new *Doctor Who* hardbacks are on the way from BBC Children’s Books.

BBC
DOCTOR WHO
ORIGIN STORIES
THE EARLY LIVES OF FRIENDS AND FOES AS THEY'VE NEVER BEEN TOLD BEFORE

BBC
DOCTOR WHO
A SHORT HISTORY OF EVERYONE
EVERYTHING YOU NEED TO KNOW TO BE THE DOCTOR!

Origin Stories is a collection of 11 short stories from the world of *Doctor Who*, recounting the early lives of friends and foes. Two actors who played companions have contributed stories about the characters they played on TV – Katy Manning has written about Jo Grant in *Velvet Hugs*, while Sophie Aldred’s *Chemistry* concerns Ace.

The other stories are *My Daddy Fights Monsters* by Dave Rudden (featuring Kate Lethbridge-Stewart), *The Myriapod Mutiny* by Emma Norry (Ryan Sinclair), *The Last of the Dals* by Temi Oh (Davros), *Murmuration* by Mark Griffiths (Sarah Jane Smith), *The Big Sleep* by Dave Rudden (Madame Vastra), *Doctor Jones* by Faridah Àbíké-Íyímídé (Martha), *The Girl Who Tore Through the Universe* by Nikita Gill (Amy and Rory), *Clara Oswald and the Enchanted Forest* by Jasbinder Bilan, and *Tempered* by Dave Rudden, an adventure set on Gallifrey. *Origin Stories* will be published on 29 September, RRP £12.99 (hardback) and £8.99 (ebook).

The second book, *A Short History of Everyone*, contains material previously published in the *Doctor Who* guides *How to be a Time Lord* (2014), *The Dangerous Book of Monsters* (2015) and *The Companion’s Companion* (2017), now revised and updated. The book also includes new content written by Craig Donaghy. *A Short History of Everyone* will be published on 20 October, RRP £20 (hardback) and £8.99 (ebook).

Meanwhile, *Doctor Who: The Official 60th Anniversary Annual 2023*, written and designed by Paul Lang, is out now from BBC Children’s Books, RRP £8.99.

Ace Event

On Saturday 13 August, Sylvester McCoy (the Seventh Doctor) and Sophie Aldred (Ace) wore their original *Doctor Who* costumes together, for the first time in over 15 years, at a one-day *Doctor Who* charity event called Spearhead Live. The event took place at the Wood Norton hotel in Evesham, the location used for *Spearhead from Space* (1970) and *Robot* (1974-75), and raised £200 for Parkinson’s UK.

Spearhead Live 2 will take place in the first half of 2023. Visit *www.cygnusalpha.org* for more details.

POLICE PUBLIC CALL BOX

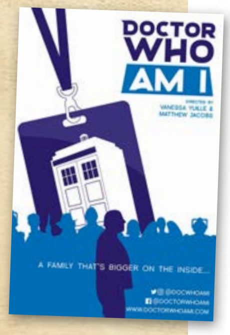
Sylvester McCoy, Sophie Aldred and Ian Kubiack at Spearhead Live. Photo © Robin Prichard.

Chronicles 1973

BBC
DOCTOR WHO
CHRONICLES
1973

The next issue of *Doctor Who: Chronicles* will focus on 1973, the year that marked the show’s tenth anniversary. This 116-page bookazine from the makers of **DWM** contains all-new features, including a summary of the year’s most significant events in the *Doctor Who* universe, both on and off screen; highlights of the spin-off media released in 1973, including *The Dr Who Annual* and comic strips; *Doctor Who* in the popular press; special effects and production techniques, and overviews of *The Three Doctors*, *Carnival of Monsters*, *Frontier in Space*, *Planet of the Daleks* and *The Green Death*. *Doctor Who: Chronicles – 1973* is on sale from Thursday 6 October, price £9.99 from *panini.co.uk* and selected branches of WH Smith while stocks last. It will also be available digitally from *pocketmags.com* at £8.99.

Doctor Who Am I



A feature-length film examining the making of the 1996 TV movie and *Doctor Who* fandom will be released in selected UK cinemas this October. *Doctor Who Am I* is co-directed by Matthew Jacobs, who wrote the screenplay for the TV movie. He describes the new film as “a funny and emotionally perilous documentary, packed full of *Doctor Who* whimsy and celebrating a passionate, united fanbase.”

Role Play

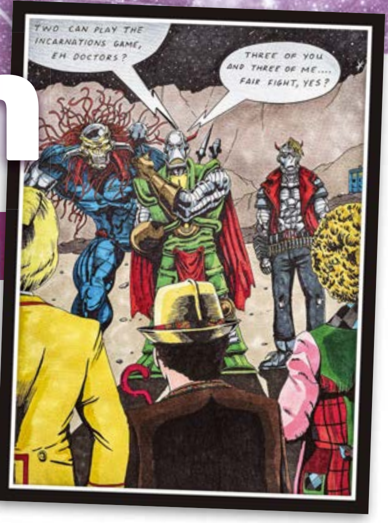
BBC
DOCTOR WHO
DOCTORS AND DALEKS
PLAYER'S GUIDE

The fifth edition of the *Doctors and Daleks Player’s Guide* for Cubicle 7’s longstanding *Doctor Who* roleplaying game is now available as a PDF, price £28.79. The new guide includes streamlined character creation rules, an expansive look at the history of the Doctor’s universe and “a time traveller’s treasure trove of technological marvels”. Physical copies of the book are available for pre-order. Visit *cubicle7games.com* for more information.

Galaxy Forum

Your views on the world of *Doctor Who*...

Send your letters, artwork and photos to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets


TWO CAN PLAY THE INCARNATIONS GAME, EH DOCTORS?
THREE OF YOU AND THREE OF ME.... FAIR FIGHT, YES?

A celebration of the 35th anniversary of the comic-strip character *Death's Head*, by David Sparks.

In August, it was announced that 1964-65's Season 2 will be next in *The Collection* Blu-ray range...

TWO GOOD

RACHEL WYLD EMAIL
When the Season 2 box set was announced, I was jumping up and down like a hyperactive child on Christmas morning. I needed this good news after all the stress of university chemistry study I've been put through. Seeing my man Ian Chesterton, aka William Russell, on the screen again in the box set trailer brought a smile to this Whovian face, like in 2011 when I fell in love with the show.

RYAN FERGUSON HOUSTON
The Collection: Season 2 had an excellent trailer, *The Storyteller*, to show off an excellent season. Hats off again to writer and director Pete McTighe. Great to see all of these stories given a nice clean-up. I am especially looking forward to the William Russell interview – to hear his account of *Doctor Who*'s inception will be fascinating.

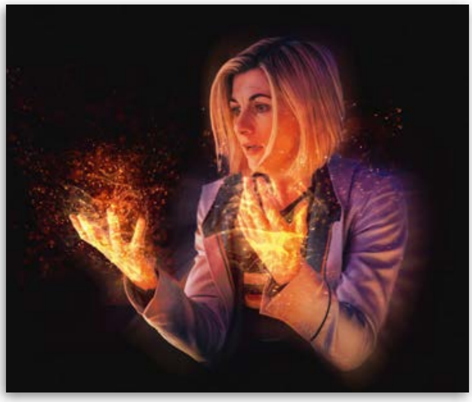
ADRIAN PORTER EMAIL
What a thrill to see Maureen O'Brien reprise the role of Vicki in *The Storyteller*! On screen again, playing the same part after 57 years. Is this a record? I've been in fandom long enough to remember when sadly both she and Peter Purves (who provides a voice-over for the trailer) wanted to distance themselves from *Doctor Who*, so to see both of these wonderful actors now embracing their past is both an honour and a thrill.

A release date for Season 2 has yet to be announced. But what should be the next box set after that?

MATTHEW PURCHASE EMAIL
I've been constantly impressed with the amount of care that is put into each Blu-ray box set, making me eagerly anticipate every announcement. What other physical media range includes scans of crisp packets? Each set is a treasure trove of unexpected gems. By a clear mile they are my favourite pieces of *Doctor Who* merchandise of all time.

I'd love to see a Troughton release, seeing he's the only 'classic series' Doctor unrepresented. And I can't wait for Season 20 [1983] for some HD filmed 80s material... and the Pertwee sets for some new restorations. In truth, I want them all.

As regards extras, I have such a big wish-list. I'd love some documentaries on the exhibitions and theatre shows like *Seven Keys to Doomsday*. A definitive documentary on the Radiophonic Workshop. More location visits and making-ofs. As long as the high standard is maintained, I have every faith that my wish-list will be fulfilled.



The Doctor Regenerates by Jack Judge.

RYAN MCNALLY EMAIL
Personally, I would absolutely love to see some more modern series remastered. 'Classic *Who*' has opened up much more to newer fans, but I'd like to see maybe the 1996 TV movie get a revamp, with new effects, an upscale etc, or maybe even 2005's Series 1!

JAMES HADWEN-BENNETT EMAIL
How about 'The Wilderness Years' [1990-2004, when no new series of *Doctor Who* were made]? Okay, so it would have a minority market but there's so many documentaries that could be done... Exactly how did **DWM** keep going for so long without new episodes to mention? Plus, there's the webcast *Real Time*, the schools programme *Search Out Science*, the original story arc for the Eighth Doctor Adventures from BBC Books, the start of the Big Finish audio era.... Oh, and a PDF of the Virgin *New Adventures* novel *Lungbarrow* wouldn't go amiss either!

AIDEN GOOCH EMAIL
The season I would love to see next is Jon Pertwee's first, Season 7 [1970]. It's the

STAR LETTER

ADRIAN DAVIES WIRRAL
I really wanted to thank **Doctor Who Magazine** and all of your contributors for the moving tributes to Bernard Cribbins in the last issue. Russell T Davies' article was simply wonderful, and all the tributes brought a tear to the eye. I had no idea that John Barrowman's first professional job was with Bernard, and how wonderful to hear that they remained in contact.

We often read about the *Doctor Who* teams being a family, but this was never clearer than when reading about all of the 'family' losing the show's grandfather; how Bernard kept in contact with so many people is astonishing. And I think it reflects so positively on the show that everyone mentioned how much Bernard thought of *Doctor Who*.

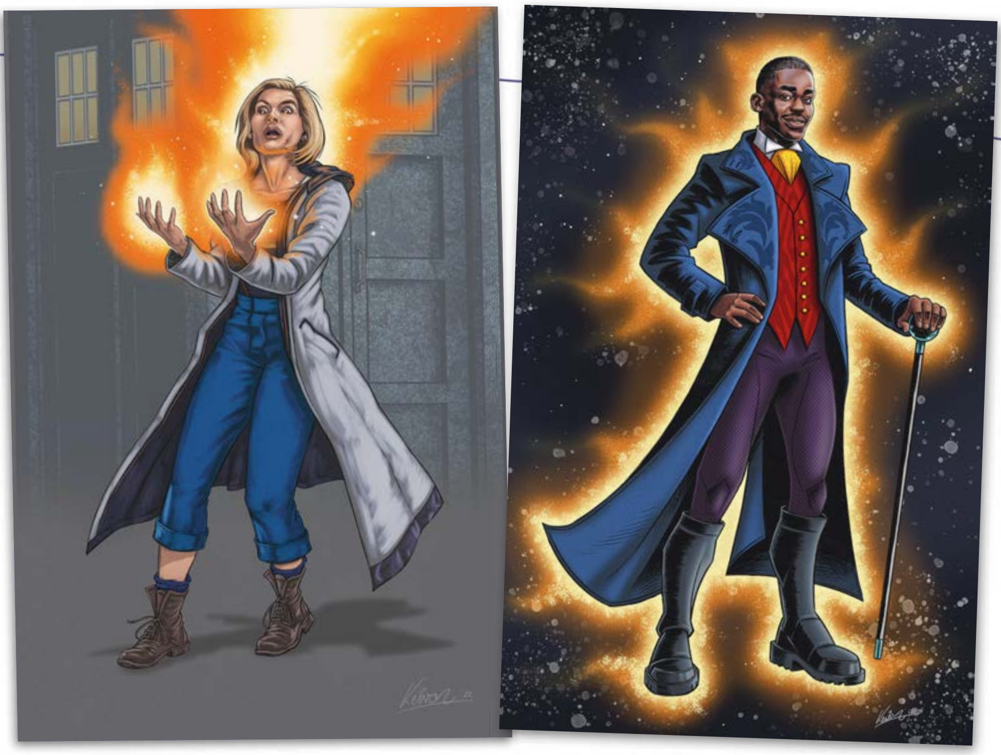
I would love there to be a rubber chicken somewhere in the show's 60th anniversary episodes next year, to celebrate Bernard and the rucksack that he brought along to the *Voyage of the Damned* set.

Bernard Cribbins in *The End of Time* Part Two (2010).

Thank you **DWM** and everyone involved for allowing us to share these tributes and memories. I'm sure I am not alone in wishing I'd met Bernard in person to thank him for all the joy, comedy and drama he brought us over the years.

Adrian's letter wins him a CD copy of the new audio adventure *The Third Doctor Adventures: Kaleidoscope*. It's out this month from *bigfinish.com* price £19.99 (CD plus digital) and £19.99 (digital only).

DOCTOR WHO
THE THIRD DOCTOR ADVENTURES
KALEIDOSCOPE



The Thirteenth Doctor regenerates... and the new incarnation! Art by Kieron Ward.

debut of one of my favourite Doctors, it also features the debut of the Autons and Silurians, and it includes the brilliant story *Inferno*.

CHRISTOPHER HOBBS EMAIL
Jon Pertwee is my favourite 'classic' Doctor, so naturally any of his remaining seasons would be on my list for most-wanted next release. Out of seasons 7, 9 and 11, however, I would have to go with Season 7. It would also be quite interesting to see all the stories in that season with updated special effects – especially the dinosaur in *Doctor Who and the Silurians*.

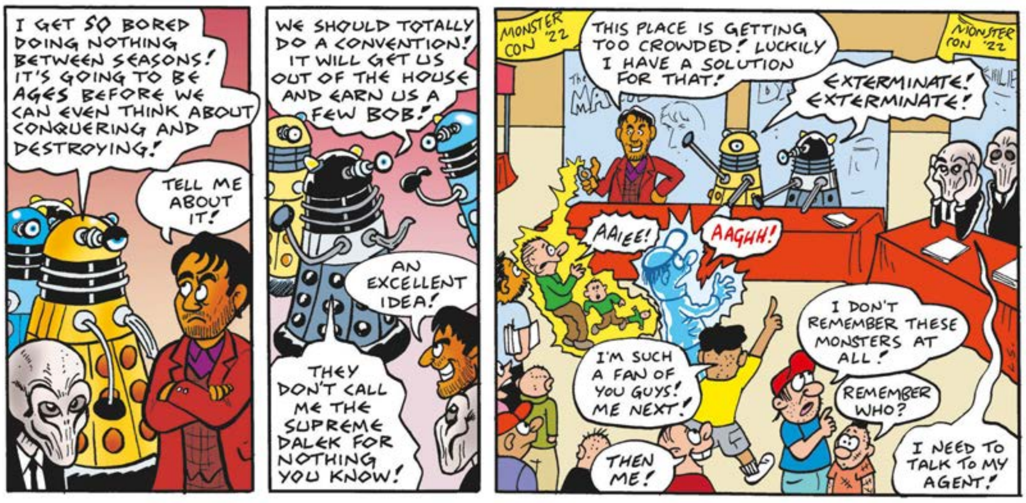
ELAD PANIKER EMAIL
I would like to see Season 21 [1984] next, as it is very different from Season 2 and I am curious about how it was produced. The extra I would like to see the most is a 'travel around the globe' feature, showing where the non-British actors came from, especially those who came from countries where English is not the first language.

Leo Seal's bespoke action figures of Zephon and Mavic Chen from *The Daleks' Master Plan* (1965-66).

SAM WOOLMER EMAIL
I really hope that the next collection that's released is Season 1 [1963-64]. Why not go back to the beginning just before the 60th anniversary celebrations begin? I'd love to see William Russell and Carole Ann Ford talking about the first series: recollections of filming in that junkyard with William Hartnell, walking onto the TARDIS for the first time, seeing the Daleks on set and the nation's reaction to them. And maybe there are some fans who have original props or production paperwork, who could talk about how and when they got them?

DAVID MASKELL EMAIL
I'm looking forward to seeing Season 25 (my favourite) released. Wouldn't it be fun to have guest stars from that season on *Behind the Sofa*? Sheila Hancock, Simon Williams and Fiona Walker could watch the stories together. And how about Simon Williams doing the box set trailer as an older Gilmore? →

The Daft Dimension BY LEW STRINGER


I GET SO BORED DOING NOTHING BETWEEN SEASONS! IT'S GOING TO BE AGES BEFORE WE CAN EVEN THINK ABOUT CONQUERING AND DESTROYING!
TELL ME ABOUT IT!
WE SHOULD TOTALLY DO A CONVENTION! IT WILL GET US OUT OF THE HOUSE AND EARN US A FEW BOB!
AN EXCELLENT IDEA!
THEY DON'T CALL ME THE SUPREME DALEK FOR NOTHING YOU KNOW!
MONSTER CON '22
THIS PLACE IS GETTING TOO CROWDED! LUCKILY I HAVE A SOLUTION FOR THAT!
MONSTER CON '22
EXTERMINATE! EXTERMINATE!
AAIEE!
AAGHH!
I'M SUCH A FAN OF YOU GUYS! ME NEXT!
THEN ME!
I DON'T REMEMBER THESE MONSTERS AT ALL!
REMEMBER WHO?
I NEED TO TALK TO MY AGENT!

WHO TUBE

This issue's selection of *Who*-related videos...

Maureen O'Brien returns as Vicki in *The Storyteller*, the trailer for the much-anticipated Season 2 box set.
Go to: *tinyurl.com/StorytellerWho*

HIS GENETIC MAKE-UP IS SLIGHTLY DIFFERENT FROM MINE, SO HIS OWN DIMENSION IS EASY TO TRACE

An animated episode by fan Gordon Smith, started in 1994 on an Amiga 1200 computer and finally completed.
Go to: *tinyurl.com/AmigaWho*

The latest video from YouTuber 'Doctor Who Sings', this time to Billy Joel's *We Didn't Start the Fire*. An incredible feat!
Go to: *tinyurl.com/WhoSingsFire*

Rare footage of Bernard Cribbins, which was played at the 50th Anniversary celebration of *Jackanory* in 2015.
Go to: *tinyurl.com/Jackanory50*

A cover of the *Doctor Who* theme with ukulele, vocals and virtual instruments by Thomas Thorogood.
Go to: *tinyurl.com/UkuleleWho*

Galaxy Forum

ON TWITTER…

@DoctorWhoHome1 Absolutely lovely Bernard Cribbins piece by Russell T Davies in **DWM** 581. What a celebration, incredibly moving.

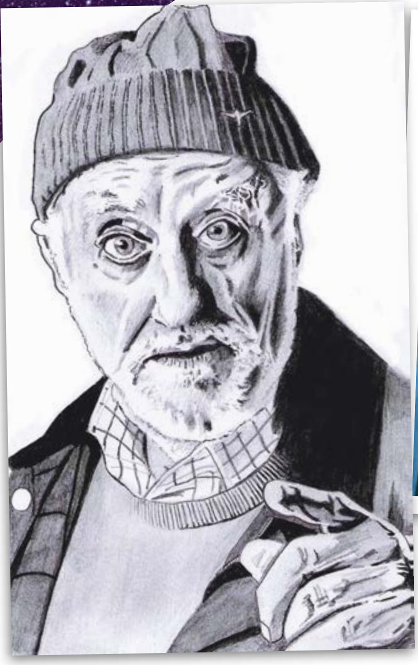
@JakeGGodfrey Russell T Davies' tribute to Bernard Cribbins in **DWM** was beautiful. Actually, more than that, it filled my heart with joy reading how much he meant to so many: "You'd think he was born to play The Fool, but I think he was Lear." How perfect is that?!

@frankyandyvinny Issue 581 – a beautiful cover for a wonderful issue. One reason I subscribe to **DWM** is because they always find/share new info about the best show on TV. Lucas Testro's feature on Donald Cotton and the peeks into his notebook were absolutely fascinating. Thank you.

@pittso *The Fact of Fiction* in 581 was great as always – but it strikes me Castellan Kelner's name might have been influenced by the Castner-Kellner industrial process? It makes caustic soda.

@same_ole_joe Whatever happened to the Doctor's house on All(i)en Road? I know the Virgin *New Adventures* went there often. **DWM**, too. But what about the 'new' series or Big Finish? Anyone know?

→ **AMY** EMAIL
What about Season 3 or Season 4 with animated or reconstructed episodes? I think a great extra would be to have Peter Capaldi speak on what it was like to witness the first regeneration. Or if those seasons aren't possible, then maybe a Jon Pertwee season that hasn't been released yet – there could be an extra with Peter Capaldi talking about his love for that era in general.



Bernard Cribbins as Wilf, by Simon Wicks.

Ben Lett with David Warner.

DANIEL FLANNIGAN EMAIL
The collection that I want most is one celebrating the Eighth Doctor's era. Paul McGann was amazing in the 1996 TV movie, and definitely should have been given more episodes. The Eighth Doctor's era was a time that bridged the gap between the 'classic' series and the 'new' series, so *Doctor Who*'s 60th anniversary year would be a good time to release a box set.

CIARÁN WHITEHEAD EMAIL
I would love the next *Collection* box set to be another season from the 1960s. Season 6 (1968-69) has only seven episodes missing: Episodes One and Four of *The Invasion* (which have been animated already) and Episodes One, Three, Four, Five and Six of *The Space Pirates*. So I think Season 6 will be the next 60s release after Season 2.

PAUL BURNS CROYDON
I need Season 13 (1975-76) in my life. The pinnacle of the Fourth Doctor and Sarah Jane's adventures, ending with my favourite *Doctor Who* story of all time, *The Seeds of Doom*. As regards extras, I would like a look at the history of the Weetabix cards of the 1970s, a full and comprehensive documentary on Ian Marter, and George Gallaccio, Philip Hinchcliffe and Graeme Harper being interviewed in Time Lord robes. Oh! And Tom Baker just talking to Matthew Sweet for a full nine hours.

Last month also brought the sad news that the distinguished actor David Warner, who played an 'Unbound' Doctor on audio, had died.

REMEMBERING DAVID

BEN LETT EMAIL
I travelled to a convention a few years ago especially to see David Warner and asked if it was possible for him to pose with the sonic screwdriver. He spoke fondly of playing the Doctor, and I really appreciated the conversation. His incarnation may be seen as an 'oddity' to some, as he comes from a completely different universe, but to me, his incarnation got me through some incredibly difficult times in life.

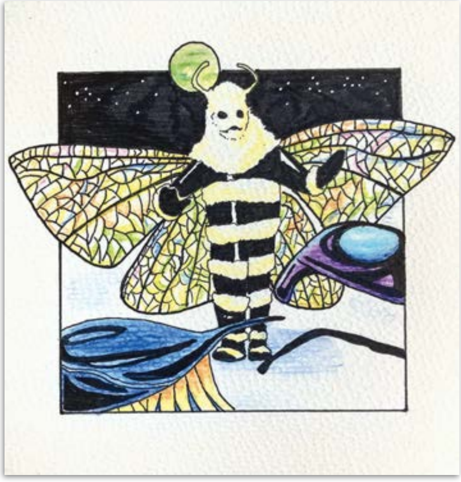
His Doctor was one who escaped his own universe as it slowly collapsed around him. Everything he knew was gone. His passion for adventure and love for the universe changed my perspective of the role of the Doctor. The Unbound Doctor's voice was my escape from reality; audio drama became my escape in teenage years and beyond, and I will be forever grateful to David Warner for the role he played in that time. May his adventures live on forever. Goodnight Doctor.

A look back at David Warner's life and career appears in *Guest Stars*, the latest **DWM** Special Edition, which is available now from *panini.co.uk* and selected branches of WH Smith. And finally…

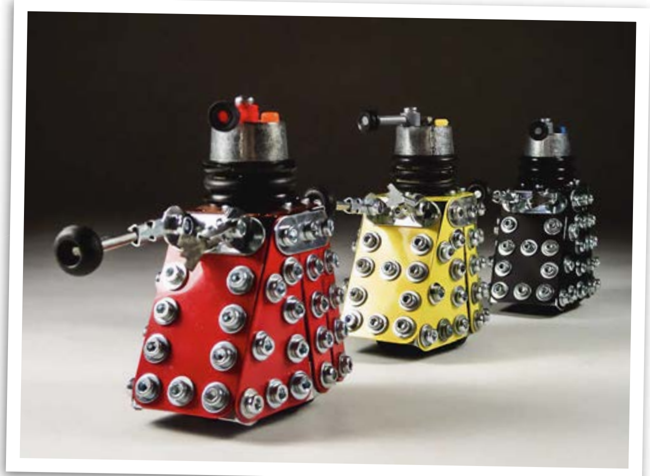
MECCANO MENACE

CHRIS WARRELL EMAIL
Recently, Channel 5 broadcast an episode of *Susan Calman's Grand Week by the Sea*, in which she visited the Meccano Show in Skegness and saw some Daleks. Those were my Daleks, and it was me that she spoke to! I built them a few years ago. In the programme you can see the three standard Daleks along with a Special Weapons one. I've got an idea to build the 1960s Emperor Dalek at some point.

Over the years there have been quite a number of Meccano Daleks in various sizes. I wrote an article about them which you can find here: *tinyurl.com/MeccanoDaleks* **DWM**



The Inhabitants of Vortis by Lewis Mullen.



Meccano Daleks by Chris Warrell.

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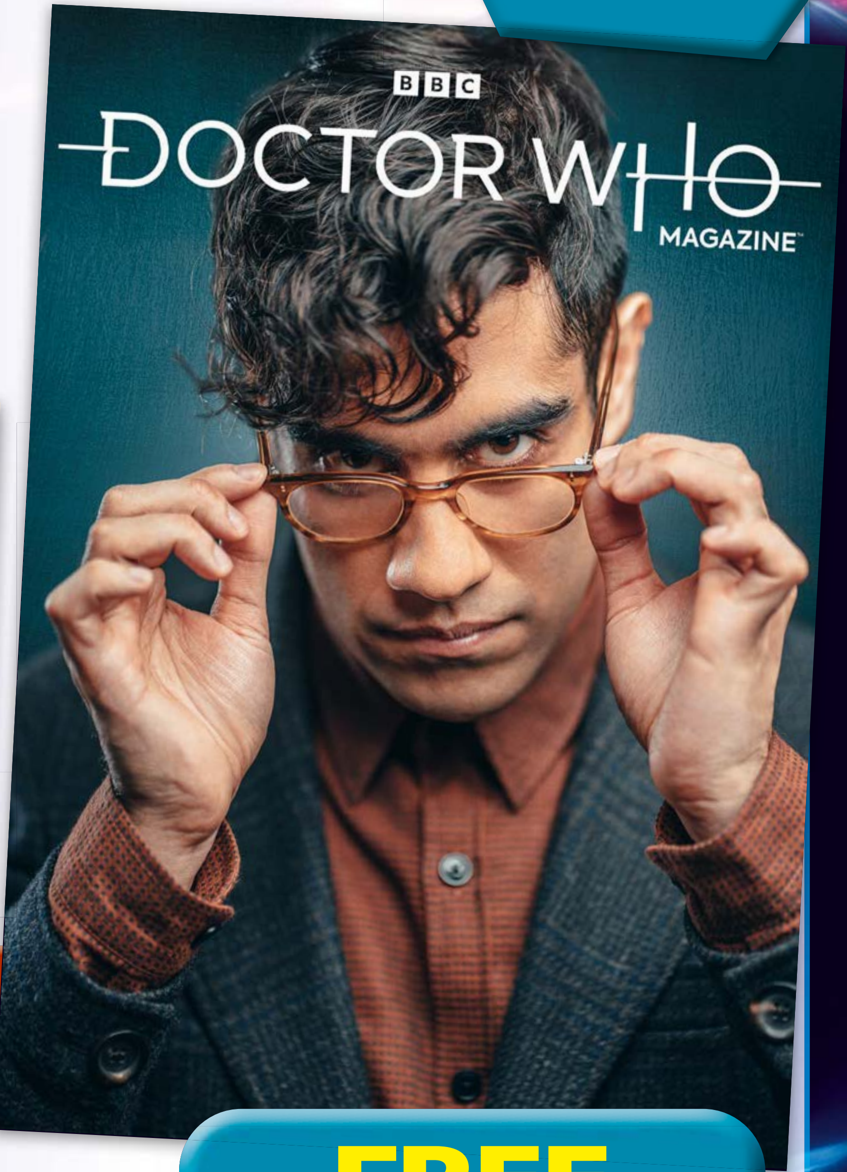

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

TELEVISION

Ncuti Gatwa returns as Eric Effiong in *Sex Education*.

Peter Davison appears in *Bloods*.

Anjli Mohindra as DS Devi in *The Suspect*.

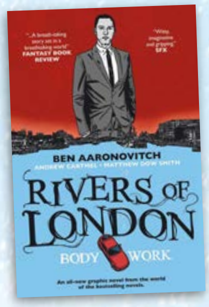
The fourth series of Netflix's *Sex Education*, which stars **Ncuti Gatwa** as Eric Effiong, is currently in production.

Watch out for a **Peter Davison** cameo in *Bloods*, the medical comedy drama that returned to Sky Comedy on 1 September. **Adrian Scarborough** and **Katherine Kelly** are among the regular cast.

Fans expecting to see **Freema Agyeman** in the fifth and final series of NBC's *New Amsterdam* will be disappointed, as it will now go into production without her. She will instead be working with Lily Allen on Sharon Horgan's new Sky comedy, *Dreamland*.

Jo Martin is currently filming *Champion*.

The new series of *The Crown* will likely air from November, with a brand-new cast including **Imelda Staunton**, *An Adventure in Space and Time*'s **Lesley Manville**, the *Comic Relief* Master **Jonathan Pryce**, **Bertie Carvel**, **Timothy Dalton** and **Andrew Havill**.



Ben Aaronovitch's *Rivers of London* books are being developed for TV by Pure Fiction Television, See-Saw Films and Unnecessary Logo. Aaronovitch himself will be an executive producer.

ITV's *The Suspect*, featuring **Anjli Mohindra**, **Shaun Parkes** and **Adam James**, finishes on 2 October and will be available in its entirety on the ITV Hub thereafter.

Production has started on *Three Little Birds*, about three Jamaican women who travel to the UK in 1957. It's written by **Sir Lenny Henry** for ITV and BritBox, and one of the executive producers is **Russell T Davies**.

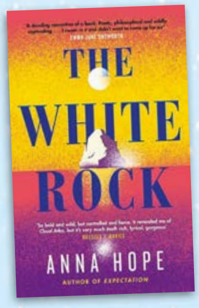
TV series currently filming and due to be seen next year include the BBC and Netflix show *Champion*, featuring **Jo Martin**, the BBC's *10 Pound Poms* featuring **Warren Brown** and **Faye Marsay**, and *Best Interests*, written by Jack Thorne for BBC One, which stars Sharon Horgan, **Michael Sheen** and **Noma Dumezweni**.

THEATRE

Tickets are now available for *The Hound of the Baskervilles*, starring **Colin Baker** (as Sherlock Holmes), plus **Terry Molloy** (as Dr Watson) and **Dee Sadler**. The production will be staged as a radio show, and the tour begins at the Harlequin Theatre, Redhill on 28 October, subsequently calling at Henley-on-Thames, Lancaster, Bridlington, Mansfield, Stockton-on-Tees, Lincoln, Runcorn, Southport, Tamworth, Monmouth, Portsmouth, the Isle of Wight, Andover and Paignton. See *tinyurl.com/Hound2022* for more details.

Dame Maureen Lipman is appearing in Martin Sherman's one-woman play *Rose* at the Park Theatre, London until 15 October.

BOOKS



Anna Hope's latest novel, *The White Rock*, published by Fig Tree, has been described as "stunning... mysterious and beautiful" by **Russell T Davies**. **TOBY HADOKE**

OBITUARIES

Ian K McLachlan was very involved in the early years of *Doctor Who* fandom. He edited the fanzine *Cosmic Masque* and contributed to many other publications, as well as hosting convention panels and participating in DVD documentaries. He died on 1 August, aged 68.

Bruce Montague, the actor best known for the TV series *Butterflies*, also played Elgin in *The Genocide Machine* and Grash in *Sword of Orion* (both for Big Finish). He died at 83 on 16 August.

Eric L Hoffman

Thapelo Maropefela

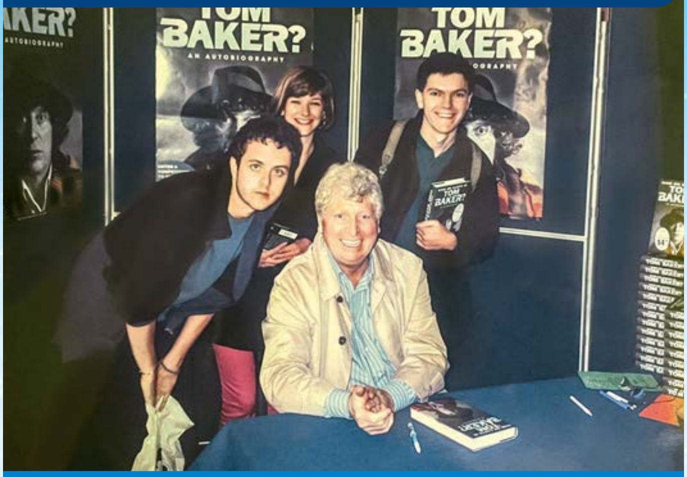
Ian K McLachlan

Bruce Montague

Eric L Hoffman, the writer and film historian who regularly served on panels at Gallifrey One conventions, died on 27 August after a house fire. He was 78.

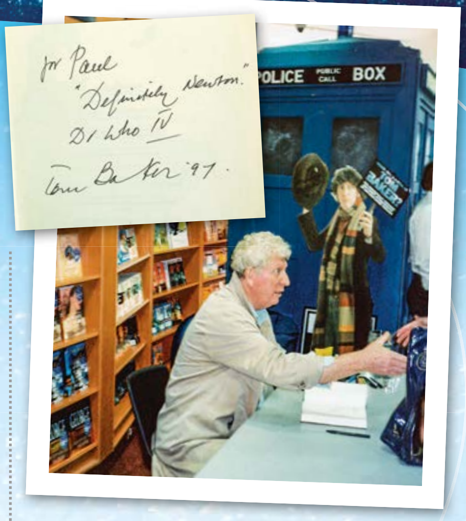
DWM has only recently learned that **Thapelo Maropefela**, who played Aramu in *Praxeus*, died in his sleep on 24 October 2021, on the eve of his 25th birthday – having been the victim of an earlier assault.

THIS MONTH IN... 1997


TOM BAKER?
AN AUTOBIOGRAPHY
TOM BAKER?

MONDAY 6 OCTOBER

Jim Griffiths, Christine Balmer and David Chandler meet Tom at Dillons in Manchester.
Photo © David Chandler.



To Paul
"Definitely Newton"
Dr Who IV
Tom Baker '97.

Tom gave a *Shada*-themed dedication to Paul Dykes in Cambridge.
Images © Paul Dykes.

Andrew Orton meets Tom at Ottaker's in Darlington.
Photo © Andrew Orton.

A HarperCollins publicity shot.

"I wrote the book because I wasn't getting any work," Tom Baker told Carole Ann Rice of the *Birmingham Daily Post* on Wednesday 8 October 1997. Two days earlier, HarperCollins had published his sometimes exceedingly frank autobiography, *Who on Earth is Tom Baker?* – and Tom was then four days into an extraordinary signing tour of the UK and Ireland.

Beginning at Dillons on London's Oxford Street on Saturday 4 October, it was scheduled to end at the Guildford Literary Festival just over three weeks later – 50-odd signings in a reported 40 towns, sometimes three a day in wholly different locations. Tom was "relishing the prospect of a bombardment from fans", according to *The Bookseller*. "When you perform miracles, you belong to everyone," he told interviewer Nicholas Clee, immodestly.

Be Here Now – the title of the recently released third album by Oasis – was the phrase of the moment. It seemed like, almost wherever you were that month, Tom was There Then, or within travelling distance. Edinburgh on the 7th; Glasgow on the 8th; Sheffield, Nottingham and Leicester on the 9th... on it went. A young journo named Paul Kirkley, then ashamed to confess his love for *Doctor Who*, captured the scene at an early date in Reading:

"Arriving at Friar Street bookshop to find the queue stretching back to the door, I decide to just melt into the background and listen to the great man's planned talk. But the sheer number of people turning out to meet him means the talk is cancelled, and it will be just a signing. So I have no choice but to line up, book in hand, [aged] 14 for ever. Only, by now, the queue snakes right out of the store and down the street. And that's where I stand, in full view of the town: One more humiliation at the hands of the good Doctor."

There was a similarly lengthy line in Glasgow, says **Daniel McGachey** – one of a huge number of **Doctor Who Magazine** readers who responded to a Twitter appeal for memories of the tour. "'Aaah! Is this the queue for Tom Baker? Maybe I should join it!' – Tom's opening words on entering Sauchiehall Street Waterstones..."

Tom's preceding preamble in Reading may have been cancelled – but he spoke at a great many of his PAs. **John Winston** was present for his show in Newcastle-upon-Tyne on Tuesday the 21st: "I saw him at the Tyneside Cinema where he talked for about an hour before doing the signing. Genuinely one of the funniest, most entertaining bits of stand-up I've ever seen – my sides were aching by the end of it. He could have toured that routine to great acclaim!" **Andy Hawker** saw him delivering various anecdotes at Dillons in Exeter the Thursday before: "I took my eight-year-old son with me. Maybe a mistake in retrospect, given the fruity language..." **Barnaby Eaton-Jones** saw him at the Cheltenham Festival of Literature the following day: "His talk made half the room gasp, half the room laugh," he confirms.

Most attendees received a standard dedication: *To [X] – Happy days – Tom Baker – Doctor Who IV – '97.* Both **Jack Bowman** and **Thea Sigma** received a special variation: *Remember – the living are just the dead on holiday.* "Great lesson for a 12-year-old!" says Thea.

Some asked for something particular. At Dillons in Cambridge on the 18th, **Paul Dykes** requested a line from *Shada*, the unfinished serial that Tom had filmed in the city 18 years earlier: "I bemused him by asking him to write 'Definitely Newton', but he was very nice and obliging!"

Some even got a private audience. **Paul A Murphy** was working at the Virgin Megastore in Bromley when he asked to have an early lunch so he could see Tom at the nearby Ottakar's: "I was first to arrive at the signing, a little early, and a sales assistant went upstairs and brought Tom down for me! He exceeded expectations."

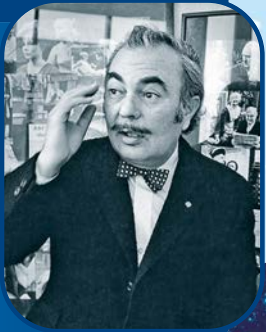
Even Tom might have been flagging a little by the time he in arrived in Canterbury on Wednesday the 22nd – according to **Paul Gibbons**, at least. "When my turn came I felt obliged to say something and commented that his hand must hurt signing all these books. Ah well, at my age one is rarely without pain,' came the reply..."

In **DWM** 258, Tom had hinted at retirement when he told then-editor Gary Gillatt that those 50-odd dates were his "lap of honour". But every great rock star should go on a farewell tour, only to follow it up with comeback after comeback. That's just what legends do. **ALAN BARNES**

WHO ON EARTH IS
TOM BAKER?
AN AUTOBIOGRAPHY

ALSO THIS MONTH

Thursday the 30th
1960s BBC drama boss Sydney Newman – the pioneering executive who co-created *Doctor Who* – dies in Toronto, aged 80.



Master of the Universe

For SACHA DHAWAN, facing off against Jodie Whittaker's Doctor in her final story is a huge honour. "It kind of takes your breath away," he tells PAUL KIRKLEY.

If we've learned anything about the Master over the years, it's that you just can't keep a bad man down. (Or a bad woman down, if you happen to catch her in her Evil Mary Poppins phase.) "That's the beauty of the Master," says the renegade Time Lord's current model, Sacha Dhawan. "You can tear him into a million shreds, and he'll always find some way of coming back. And he'll do it with charisma."

The last time we saw him, in 2020's *The Timeless Children*, the Master was indeed being torn into a million shreds (at least), inside Gallifrey's exploding Capitol. But then, in last year's *The Vanquishers*, the Doctor received a warning – from Time itself – to "Beware the forces that mass against you… and their Master." At which point it became obvious to everyone that our hero's oldest frenemy had somehow managed to cheat death yet again.

And now here he is, ready for his final showdown with the Thirteenth Doctor in the epic – and we do mean *epic* – BBC Centenary Special. "It's an amazing honour," says Sacha, when Doctor Who Magazine catches up with him over Zoom in late summer. "But I'll be honest, it was scary as well. Because I was really happy with *The Timeless Child*, and with the reveal of the Master on the plane [in 2020's

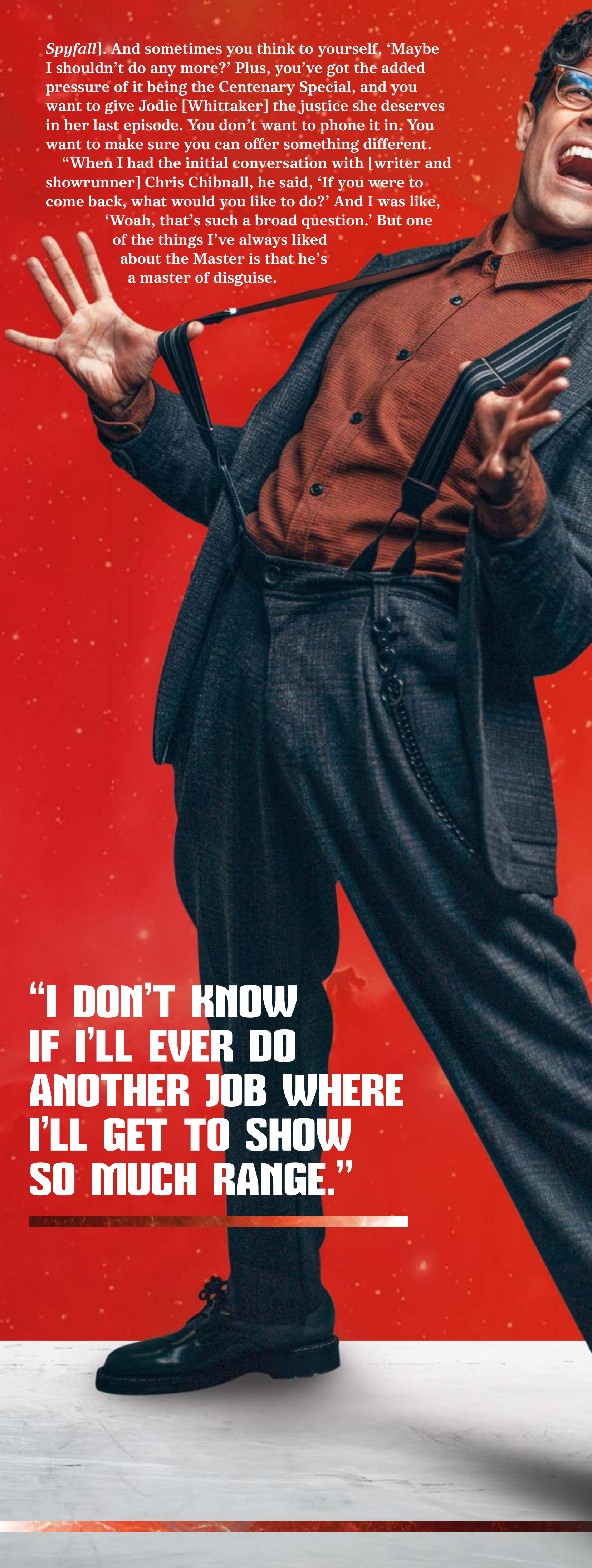
Below left: Sacha Dhawan as the Master in *The Timeless Children* (2020).

Right inset: At the end of *The Timeless Children*, it seemed the Master died in an explosion on Gallifrey.

Below right: The Master is restrained in *The Power of the Doctor* (2022)… but by whom?

Opposite page main image: The Master braces himself for the Centenary Special.

Opposite page right: "This is the day you die," the Master tells his best frenemy in *The Power of the Doctor*.



Spyfall]. And sometimes you think to yourself, 'Maybe I shouldn't do any more?' Plus, you've got the added pressure of it being the Centenary Special, and you want to give Jodie [Whittaker] the justice she deserves in her last episode. You don't want to phone it in. You want to make sure you can offer something different.

"When I had the initial conversation with [writer and showrunner] Chris Chibnall, he said, 'If you were to come back, what would you like to do?' And I was like, 'Woah, that's such a broad question.' But one of the things I've always liked about the Master is that he's a master of disguise. I love that ability he has to play different versions of himself, without necessarily putting on prosthetics. So I said, 'As long as there's some range in there...' And Chris has certainly delivered on that..."

And then some. While in the past we've seen the Master disguised as everything from a British secret agent (in *Spyfall*) to a scarecrow (in 1985's *The Mark of the Rani*), *The Power of the Doctor* sees him taking his intergalactic cosplay to a whole other level.

"I didn't want people to think, 'I've seen that incarnation of the Master now,'" explains Sacha. "I wanted to reinvent him slightly, because there's still so much to explore there. So you'll see different aspects of him. We want people to be like, 'Wait, what the hell's going on?' I don't know if I'll ever do another job where I'll get to show so much range. It's really been a blessing. I also wanted this to feel like, not just an epic episode of *Doctor Who*, but an epic *drama*. You know, some of the situations are extreme, with explosions and Daleks and Cybermen and all that. But, in everything I do, I always try to find the truth in it. I don't want it to feel hammy in any way."

There's one pivotal, jaw-dropping moment in the episode – no spoilers, but you'll know it when you see it – that Sacha is particularly proud of. "I wanted it to be epic and moving, and when I watched the episode myself, I thought, 'I'm so glad we landed that.' Because it kind of takes your breath away a bit."

In the trailer, we see the Master telling the Doctor, "This is the day you die." And this time – for the Thirteenth Doctor, at least – that's no idle threat. When the great Terrance Dicks first proposed the character of the Master to producer Barry Letts more than half a century ago, he famously sold him as "the Moriarty to the Doctor's Holmes". So it's fitting that Sacha's Master and Jodie's Doctor should face each other in their own 'Reichenbach Falls' moment.

"I'd worked with Jodie years ago on an ITV drama [*Wired*, 2008], so we kind of knew each other a little bit," says Sacha. "But it was amazing the way Chris [Chibnall], Matt Strevens [executive producer] and Nikki Wilson [co-executive producer] just brought us together for this.

"I DON'T KNOW IF I'LL EVER DO ANOTHER JOB WHERE I'LL GET TO SHOW SO MUCH RANGE."

→

SACHA DHAWAN

Right: The Master would appear to have shrunk another victim in *The Power of the Doctor*.

Below from top: 'O' (Sacha Dhawan), the Doctor (Jodie Whittaker) and Ryan (Tosin Cole) in *Spyfall* Part One (2020); director Waris Hussein (Sacha) and producer Verity Lambert (Jessica Raine) celebrate the early success of *Doctor Who* in *An Adventure in Space and Time* (2013).

Bottom: Yaz (Mandip Gill) encounters the Master once more in *The Power of the Doctor*.

→ We didn't audition together or anything, and that's a risk, because you don't know how the chemistry's going to be. When we did the plane scene on *Spyfall*, no one had seen my version of the Master, apart from Chris and Matt on an old tape that I did. But it just came alive, and the chemistry just happened.

"I remember landing in South Africa and going into make-up for the first time, to play O [the Master's deep-cover disguise as a British secret agent in *Spyfall*]. I was feeling really nervous, but then I saw Jodie and Mandip [Gill, playing Yaz], and they were just so friendly. I remember Jodie looking across at me and going, 'Y'all right, mate?' And I could feel *their* excitement that they were bringing the Master in. And in that moment, I was like: 'Oh, this is gonna be all right. I'm gonna be OK.'

"So it's always been really easy with Jodie. I do my thing and she does hers, and it just works. And that's because, even though the characters have so much animosity between them, me and Jodie really adore each other. Which actually makes the scenes much more electrifying, and a lot more moving than I thought they would be. Especially in the Centenary Special. I watched the episode on my laptop in a dark room the other day, and I was just a blubbering mess. Just watching the effect that Jodie has had, as a Doctor... She's been sensational. She was the first female Doctor, which is an amazing moment in history. And being part of that has been incredibly moving."

Just as the late Roger Delgado looms large in our folk memory of the Jon Pertwee years, **DWM** ventures that history will surely record Sacha's Master as the defining antagonist of the Whittaker era. "It's amazing," says Sacha. "It's not quite what I anticipated. I remember the first call, asking whether I'd be interested in playing the role, and I didn't know that much about it. Obviously I knew *Doctor Who*, and was very attached to the show, through being in [the 2013 drama] *An Adventure in Space and Time* and working with Mark Gatiss and Steven Moffat.

> "I WANTED TO REINVENT HIM – THERE'S STILL SO MUCH TO EXPLORE."

"But I didn't really know that much about the Master, and how iconic he was. I remember Mark saying to me, 'You're the first person ever to pronounce it as *Mass*-ter.'" He laughs, stressing the short vowel of his native Stockport. "Even then, when I came into *Spyfall* as O, I was like, 'Let me just get this right, I'll worry about the Master later.' And then it all snowballed after that."

In *An Adventure in Space and Time*, Sacha played *Doctor Who*'s very first director, Waris Hussein. How must the now 83-year-old feel, wonders **DWM**, about the little show he made almost 60 years ago becoming a centrepiece of the BBC's centenary celebrations?

"Actually, when you put it like that... again, it kind of takes your breath away," says Sacha. "I never expected the *Doctor Who* universe to be such a big part of my life. Meeting Waris while doing *An Adventure in Space and

OLD FRIENDS (AND ENEMIES)

The Power of the Doctor sees the much-anticipated return of former companions Tegan (Janet Fielding) and Ace (Sophie Aldred) – both of whom have history with the Master.

In fact, that's something of an understatement in the case of Tegan, who owes her entire association with the Doctor to the Master murdering her Auntie Vanessa in 1981's *Logopolis*. "That was really nice," says Sacha. (He means working with Janet and Sophie, not murdering their elderly relatives.) "I think my first scene was with them, and they were just so supportive. They were both like, 'Oh, we're huge fans of your incarnation, we love him.' I knew then that this was going to be a really special episode."

Being directed by Jamie Magnus Stone also helped soothe Sacha's early jitters about returning. "Jamie has directed nearly all my episodes, so we have a sort of shorthand. We've both grown. I think he's grown as a director, and I've grown as an actor, being part of the *Doctor Who* universe. So I felt in safe hands."

Time, and hearing his story – being Indian and gay, and so young. And working with [producer] Verity Lambert, and all the obstacles they had to overcome... And then for me, becoming the first British Asian to play the Master, having previously played Waris... It's incredible.

"I think what some people don't realise about the *Doctor Who* universe... it's not just doing the show. You become part of a really big and important community, who really have your back. And who've helped me be quite open about my mental health, and my anxiety. It's really got me to feel confident about talking about it. Because, before *Doctor Who* came along, I was in a bit of a weird place with my mental health. I just wasn't really talking to anyone about it. And then *Doctor Who* came along, with this iconic role, and I was a little bit like... 'Oh man, maybe I shouldn't... Am I in the right frame of mind to be doing it?'

"But actually, it was a real gift in helping me overcome some of those challenges, in ways that I never anticipated. And that's because of the people who work on *Doctor Who*, but also because of the community of fans. So that's another reason why, being part of this centenary episode, it was important for me to deliver. I wanted it to be a kind of thank-you to the fans. I wanted to take them on a bit of a journey, because I know how much they love to hate him."

On top of a lifetime of memories, Sacha's been left with a rather stylish keepsake of his *Doctor Who* journey. "Oh my God! As a gift, they gave me my original costume – with the purple jacket and everything," he reveals. Is he planning on keeping it? "Oh, I'm definitely selling it," he says, laughing. "No, of course I'm keeping it. I've literally sealed it up and put it away. It's something I'll treasure forever."

As for the future... We've already established that the Master isn't the type to let a small thing like being torn into a million shreds stand in the way of a good comeback. So, regardless of whether or not he's still standing at the end of *The Power of the Doctor*, might we see Sacha again one day...?

"Well, who knows?" he smiles. "I mean, I love [returning showrunner] Russell T Davies so much, and I've never got the chance to work with him. He's so gracious; he did message me after *Spyfall* and was really complimentary. So we are in touch, and I'm always messaging him in the hope he'll send me one saying, 'Come back!'"

What's Sacha's message to his incoming mortal enemy, Ncuti Gatwa? "Oh, he'll know this already, but he's in the safest of hands," he says. "I'm not sure what it's like to be a Doctor, but speaking as the Master, he's about to embark on a journey he'll never ever forget. You just can't predict what you're in for with this show. It goes beyond your wildest dreams."

So, if this really is the end, he's had the time of his lives? "Yeah," says Sacha, flashing a wolfish grin worthy of the Master himself. "It's been all right, I suppose." **DWM**

Above left: Tegan's Aunt Vanessa (Dolore Whiteman) recoils from the Master in *Logopolis* (1981).

Above right: Tegan (Janet Fielding) and Ace (Sophie Aldred) join forces in *The Power of the Doctor*.

Left: The Master adopts a sinister new guise in *The Power of the Doctor*.

Below: "Welcome to the end of your existence," whispers the Master in the Centenary Special; "It's something I'll treasure forever," says Sacha of the costume he wore in *Spyfall* Part Two.

The Power of the Doctor photos by James Pardon/BBC Studios.

RETURN FLIGHT

Four decades after leaving the TARDIS, **JANET FIELDING** is heading back to our screens as self-described ‘mouth on legs’ Tegan Jovanka. “You never think it’s actually going to happen…” she tells **PAUL KIRKLEY**.

In the late summer of 2021, Janet Fielding shot her first *Doctor Who* scene in 38 years – and instantly turned the air blue. “I swore on my first take with Jodie,” recalls Janet, talking to **Doctor Who Magazine** some ten months later. “But she’s so lovely, she just laughed and said, ‘Welcome back!’”

Further enquiry reveals that the expletive in question was slightly stronger than Tegan Jovanka’s preferred curse of ‘Rabbits!’ “I’m trying to reform my character,” Janet assures us, not entirely convincingly. “I’m cleaning up my act.”

But we’re getting ahead of ourselves. How did Janet – who left the TARDIS in 1984, after three years as Australian air stewardess turned time traveller Tegan – find herself back on board for the BBC Centenary Special in the first place?

“They contacted me in July last year, asking me if I’d be interested in doing it, and I said, ‘Yeah, OK’ – thinking it would be a day or two,” she explains. “Then nothing happened for weeks, and then suddenly it was all systems go. And that’s when I realised it was a much bigger part than I’d been anticipating. At which point I was like, ‘OK… I haven’t acted in front of a camera for 35 years.’

Below: Ace (Sophie Aldred) and Tegan (Janet Fielding) in *The Power of the Doctor* (2022).

Opposite page main image: “I love my costume,” says Janet of Tegan’s new look, designed by Ray Holman.

Opposite page above: With Peter Davison (as the Doctor) and Sarah Sutton (Nyssa) at Heathrow Airport for the filming of *Time-Flight* (1982).

Opposite page below: A publicity shot of Janet as Tegan taken on the set of her first story, *Logopolis* (1981).

I've done [*Doctor Who* audio dramas for] Big Finish, of course. But I don't have to learn lines for that." No pressure, then.

Did the call come entirely out of the blue? "I'd picked up on Twitter that, if Chris Chibnall was going to bring back any companions, it would be Sophie [Aldred, as Ace] and me," says Janet, recalling the showrunner's comments in a 2020 interview. "But you never think it's actually going to happen. And then, lo and behold, it did. It's a huge honour."

Did Chris say why he'd chosen Tegan and Ace, specifically? "No, and I didn't ask," says Janet. "I suppose, if you liked a certain range of companions – people like Lis Sladen's character [Sarah Jane Smith] – then you tended to like my character, and Sophie's. There are certain similarities. Though my character was a lot crankier than either of those."

This is true: Tegan spent much of her time aboard the TARDIS bending the Doctor's ear about his inability to get her back to Heathrow Airport, once memorably describing herself as "a mouth on legs". But she was also brave, loyal, resourceful and smart – qualities that are on full display in the Centenary Special, *The Power of the Doctor*.

Keeping her comeback secret involved being somewhat economical with the truth at times. "I was lying to people, and I hate lying," says Janet. "The only prominent lie I'd ever told was when [1980s *Doctor Who* producer] John Nathan-Turner asked me how old I was. But that's a traditional actor's lie – 'How old's the character? Oh, funnily enough, I just happen to be that age.' So it doesn't really count.

"When we were filming, I came up with a story that we were shooting extras for the Blu-rays, which was very plausible. One person asked, 'Where are you filming?' And I said, 'Oh, somewhere down in the West Country... we shot there for *The Awakening*, I think it was?'"

So, having been forced into a lie, she turned out to be pretty good at it? "Yeah, it was fairly →

"SUDDENLY IT WAS ALL SYSTEMS GO. AND THAT'S WHEN I REALISED IT WAS A MUCH BIGGER PART THAN I'D BEEN ANTICIPATING."

POLICE
PUBLIC CALL BOX

Right: "Ace, I haven't heard from the Doctor in nearly four decades," declares Tegan in the Centenary Special.

Right inset: Director Jamie Magnus Stone.

Below: Yaz (Mandip Gill), Tegan, Ace and the Doctor (Jodie Whittaker) join Kate Stewart (Jemma Redgrave) at UNIT.

→ easy to maintain, because people aren't that curious about you, really," says Janet. "Though I did make the mistake of saying I was filming in Cardiff to one friend, who guessed immediately. So I seized her warmly by the throat and said, 'If you tell anyone, I *will* have to kill you.'

"When we went in and out of the studios at Roath Lock, we wore these hooded towelling robes, so you couldn't see who we were. We looked like sinister monks." Was it like being bundled out of a police van into court? "Yes, exactly like that! Because there were fans hanging around, trying to find out who was in the story."

When filming began on Janet's first new *Doctor Who* episode since the 1980s, she quickly discovered that they don't make 'em like they used to... "The first big shock was that you don't rehearse," she says. "In my day, you'd do ten days' rehearsal then two or three days in the studio. Now, it's much, much quicker." As a result, her first day on set was "utterly terrifying", she admits. "The first scene I did was me having a conversation with Sophie on a mobile phone [as seen in the trailer]. I had someone reading in Sophie's lines for me, which was quite disconcerting. Plus, I could see myself in the phone and I was like, 'Oh my God, I look a hundred!' I had to get them to put tape over the phone so I couldn't see myself!

"It was a bit like learning to drive a car again," she adds. "There's a lot to remember. You've got to learn your lines, you've got to hit your marks, you've got to remember what you're doing with the props, and remember any direction you've been given. And *then* you've got to respond in a truthful way to whoever you're acting with, in character. So it was a bit of an adjustment. It took me a couple of days for that muscle memory to come back.

"But I have to say, I just felt so supported by everyone. Jamie [Magnus Stone], the director, was so lovely, and so kind. He had this hugely complicated set to cope with, with all these special effects and lots of action, and he was just so calm, so reassuring. I can't speak highly enough of him."

Presumably it was also reassuring to have Sophie returning alongside her? "Oh yeah, because it's a family, *Doctor Who*," says Janet, smiling. "We've all known each other for so long. And it was lovely having Jemma Redgrave [as UNIT boss Kate Stewart] there. She, Sophie and I spent a lot of time together. It would just have been nice if Sarah could've been in it," she adds, referring to her TARDIS contemporary, Sarah Sutton, aka Nyssa. "But she's from Traken, so why would she be hanging out on Earth?"

The Power of the Doctor is a hugely ambitious episode, even by the standards of modern *Who*. "They'd have struggled to make this 40 years ago, wouldn't they?" Though they *did* stage a Concorde hijack in Television

MAD, BAD AND DANGEROUS

The Doctor isn't the only blast from Tegan's past to be sporting a new face in the Centenary Special. The episode also sees the return of the Master – the villain whose evil schemes brought Tegan into the Doctor's orbit in the first place.

"He killed my Auntie Vanessa, the rotten swine!" says Janet, recalling how Tegan's mother's sister ended up being shrunk to the size of a Barbie doll on the Barnet Bypass in 1981's *Logopolis*.

"But I absolutely love what Sacha [Dhawan] does. I mean, he's a charming man – but he's so *unhinged*. It's utterly terrifying – much scarier than the Master was in my day, I think. Anthony Ainley [who played the role throughout the 1980s] was more urbane and more controlled – like [the original Master] Roger Delgado. They did that sinister, controlling thing. But Sacha's Master is... yeah, the best word is 'unhinged'."

Centre Studio 8 (for 1982's *Time-Flight*)... "Yes, but not very plausibly," says Janet, laughing. "It's all so much bigger and grander now. There was much more money being spent on it. The sets definitely didn't wobble..."

There's also, Janet says, "way more action than there was in my day. I blame Sophie Aldred for that. Chris phoned and chatted to us about our characters, and what we thought might have happened to them after the TARDIS. And Sophie said, 'You know, whatever else happens, I wanna be an action hero.' Right, thanks Soph. Nice one. So there I am, running endlessly up and down stairs, dodging Cybermen."

> "IT'S ALL SO MUCH BIGGER AND GRANDER NOW. THE SETS DEFINITELY DIDN'T WOBBLE..."

Just like old times, then. Though at least this time she didn't have to do it in high heels. "Ah, my costume – I *love* my costume," beams Janet. "Ray Holman, what a treasure. I got to *choose* my costume. And it was sneakers, jeans, shirt and jacket." Would it be fair to say it's the first Tegan costume in history she hasn't hated? "Well, I liked the leather skirt [from *Frontios* and *Resurrection of the Daleks*] and the multi-coloured dress [from *Warriors of the Deep* and *The Awakening*], but they were of their time. And they were never practical. That's not what you'd choose for an action scene."

Having spent the early 1980s being dressed by John Nathan-Turner, Janet got her own back at the wrap party for the Centenary Special. "It was fancy dress, so I borrowed a Hawaiian shirt from wardrobe, and bought a curly wig and beard from a joke shop – and I went as John! And I can't tell you how many people recognised who I was," she laughs. "I was really surprised. There were a couple of guys who can't have been older than 35, and they knew immediately who I was supposed to be."

As anyone who's listened to their audio commentaries or enjoyed their affectionate bickering on DVD and Blu-ray documentaries will know, Janet enjoys a delightfully irreverent relationship with 'her' Doctor, Peter Davison. How did working with Jodie Whittaker compare? "It was very different, because obviously you can't replicate 40 years of taking the mick out of someone – which me and Pete do relentlessly. He describes my thought processes as coming from 'the dark well of the Antipodean soul'," she smiles. "But Jodie was so charming and so lovely. As was Mandip [Gill, as Yaz]. They were so friendly."

At Easter, the cat was finally let out of the bag when Tegan and Ace appeared – alongside the Master, the Daleks, the Cybermen, Kate Stewart and Vinder – in a teaser trailer. And it's fair to say the response broke the internet – or at least put a sizable dent in it. "Both Chris and Russell T Davies had warned me. They said, 'The fans are gonna go nuts.' And I thought, 'Well, maybe...' But they really did. It was very exciting."

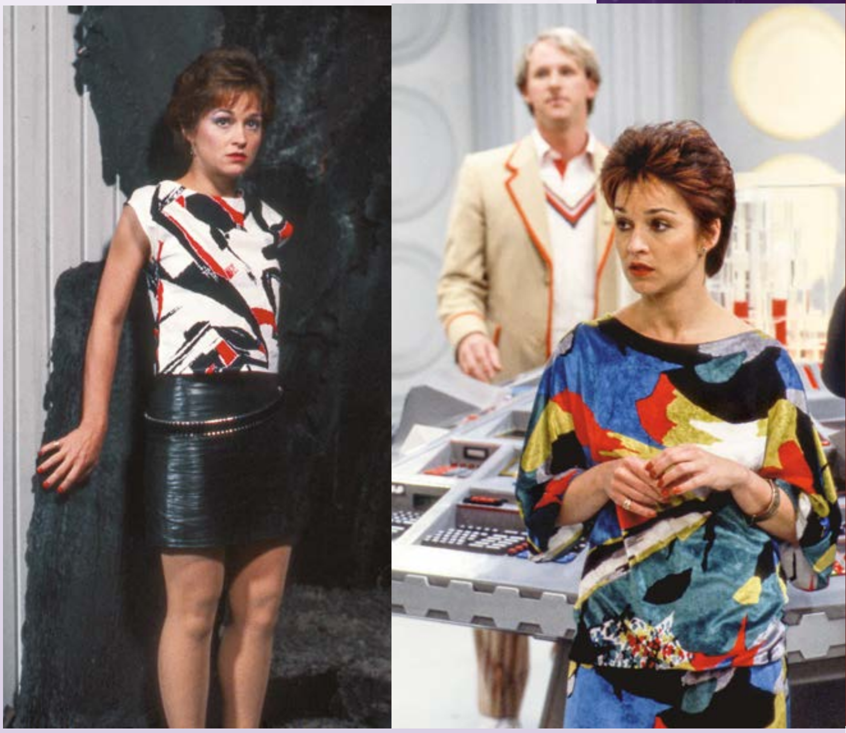
For Janet, her relationship with the *Doctor Who* family – be it her co-stars, who became lifelong friends, or the fans – remains a precious thing. When she was treated for cancer ten years ago, the community responded in typically energetic fashion. Peter Davison brought along four of his successors (Colin Baker, Sylvester McCoy, Paul McGann and David Tennant) to a convention designed to raise both Janet's spirits and some money for Project Motorhouse, the youth charity she founded in her adopted home of Ramsgate, Kent. →

Above left: Anthony Ainley as the Master in *Logopolis*.

Above centre: The shrunken corpses of a policeman and Tegan's Aunt Vanessa in *Logopolis*.

Above right: Sacha Dhawan as the Master in *The Timeless Children* (2020).

Below: Janet liked the outfits first worn by Tegan in *Frontios* (1983) and *Warriors of the Deep* (1984).



Right: With Peter Davison, David Tennant, Paul McGann, Colin Baker and Sylvester McCoy for a 2012 fundraising event in aid of Project Motorhouse, the charity founded by Janet.

Below left: As Tegan in *Mawdryn Undead* (1983).

Below right: “Sophie and I spent a lot of time together,” says Janet.

The Power of the Doctor photos by James Pardon/BBC Studios.

→ But it’s a relationship that’s had its ups and downs. In the early years after her departure from the show, Janet was happy to keep *Doctor Who* at a slight remove. “Well, I stopped acting,” she says. “So I didn’t really want to do fan conventions – I didn’t think it was appropriate. And then I took over [acting agency] Marina Martin Associates. And you can’t go off and be doing conventions and stuff, and then come back and be representing Paul McGann and Simon Callow and Anne-Marie Duff and Hugh Bonneville, who were all clients. That would’ve looked really cheesy.”

> **“SOMETIMES YOU HAVE TO STEP AWAY IN ORDER TO COME BACK TO SOMETHING.”**

Her decision to quit acting was partly motivated by the typecasting culture of the age, she admits. “It was a different time. In the early 80s, it was like, ‘Oh, you’ve already been seen in that, so we can’t put you in this.’ It wasn’t until the late 80s that they started to say, ‘Hang on, maybe if someone’s done a series that’s gone out to ten million people, they might have some traction with audiences...’ So I just wanted to move on [from *Doctor Who*]. Sometimes you have to step away in order to come back to something. I think that’s true with a lot of people.”

But life would be a lot duller without *Doctor Who*? “Absolutely,” says Janet. “Who knows what my life would’ve been like? The other great thing is, you start to meet people who tell you what the show, or your character, meant to them. Grant Gordon from [pop group] The Divine Comedy wrote an article about going to the Longleat *Doctor Who* convention [in 1983]. He was 12 at the time, his father was suffering from depression after losing his job, but he managed to get his son to Longleat, because he had a crush on Tegan. And when you read something like that, you realise how much it can mean to somebody. And the fact he was able to get his son along to meet Tegan... it gave his father enough air under his wings to start to turn things around. So you start to realise that these things have ramifications you don’t necessarily appreciate at the time. You start to realise what a privileged place you occupy in British entertainment.”

There are also probably quite a few Tegans in the world because of her... “Yeah, I meet a lot of Tegans,” says Janet. “I’ve met women in America who are *NASA scientists* because Tegan inspired them. And I think, ‘Well how did *that* work?’ But the thing about Tegan was, she wasn’t dumb. There’s a lot of [teenage maths boffin] Adric talking about how dumb she was, but Tegan was never dumb. She just wasn’t particularly academic.”

Is she looking forward to meeting a new generation of Tegan fans – perhaps even a new generation of Tegans – after the Centenary Special has aired? “Absolutely – what a privilege,” she grins. “What a privilege.”

Where will she be watching the episode go out? “Through my fingers!” she laughs. But, for all her early nerves, Janet says she wouldn’t have missed returning to the mad, brilliant world of *Doctor Who* for anything.

“It’s been an absolute joy,” she says. “It’s been wonderful to be on set with such a lovely team. The atmosphere was so collegiate and supportive. So much of which is down to Jodie, and her leadership. And Jamie, the director, and Nikki [Wilson], the producer – they were all wonderful, and really kind. It was just a very, very happy experience.” **DWM**

LOUISE **JAMESON** KEN **BONES**

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THE
DWM
INTERVIEW

BLAST FROM THE PAST

After 33 years, **SOPHIE ALDRED** is making an explosive return as the Doctor's incendiary companion Ace. "I was so emotional," she tells **PAUL KIRKLEY**.

When Sophie Aldred's long-awaited return to *Doctor Who* was revealed on Easter Sunday this year, everyone lost their minds with excitement. Well, nearly everyone.

"I was at my dad and stepmum's," recalls Sophie, who captured the hearts of a generation of fans playing troubled teenager Ace alongside Sylvester McCoy's Doctor in the late 1980s. "And I explained to my stepmum, 'Look, there's this trailer [for the upcoming Centenary Special] that I've really got to see. It'll be on at about 10 to 8, so could we organise our Easter dinner around that?'

"Anyway, when the time came, we hadn't actually quite finished, but we all trooped upstairs to where their telly is – me, my two grown-up boys, my husband Vince, and my dad and stepmum. So we're all sitting there, watching that lovely final scene of the Sea Devils story, with Jodie and Mandip. And then there was the trailer – this 30 seconds of mad action. And then it stopped, and there was complete silence. And then my stepmum said, 'Pudding, anyone?'"

Oh dear. Everyone's a critic... "I just don't think it had gone in," says Sophie, smiling. "And then I looked down at my phone and Twitter was going absolutely mad. For the next two hours, I was answering texts from Chris [Chibnall], from Russell T Davies, from Janet [Fielding] and from all the amazing people I know through *Doctor Who*."

Sophie had been sitting on the news since receiving The Call the previous August. "I was in our conservatory when my agent rang and said, '[*Doctor Who* casting director] Andy Pryor's been on the phone, asking for your availability. And we know what that means, don't we?' And I finished the call with her and just burst into tears. I was so

Above: Sophie Aldred as Ace, in a publicity shot for *Remembrance of the Daleks* (1988).

Right: Ace tells Tegan that it's been "three decades" since she last saw the Doctor, in a scene from the Centenary Special.

Below: With Sylvester McCoy (as the Doctor), posing on location for *Remembrance of the Daleks*.

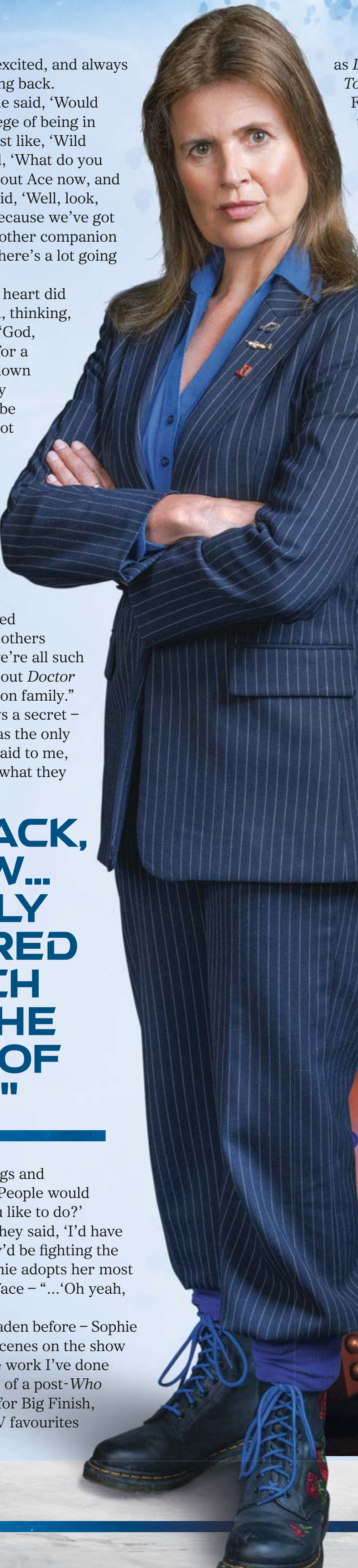
emotional. I'd never realised I was so excited, and always had been, about the possibility of coming back.

"So then I met Chris on Zoom, and he said, 'Would you do me the great honour and privilege of being in the anniversary episode?' And I was just like, 'Wild horses wouldn't stop me!' Then he said, 'What do you think Ace would do?' And we talked about Ace now, and my thoughts about her. And then he said, 'Well, look, I'm afraid we can't offer you all that, because we've got Daleks, Cybermen, the Master, and another companion who I can't quite tell you about yet... There's a lot going on in the 90 minutes.'

"And I must admit, if I'm honest, my heart did sink a little bit. I was a bit disappointed, thinking, 'Oh, it's a cameo.' And then I thought, 'God, I'm so ungrateful.' So I lived with that for a while. And the next thing was, I went down to Cardiff for a costume fitting with Ray Holman, and I said, 'Yeah, but I'll only be in a couple of scenes.' And Ray said, 'Not from the script I've read...'"

Many people – plus several aliens and at least two robots – have accompanied the Doctors on their travels over the decades. Sophie says she and Janet were "honoured and thrilled" to be given such prominent roles in the Centenary Special. "But it was tinged a little bit with thinking, 'What are the others going to say?'" she admits. "Because we're all such good friends. That's the lovely thing about *Doctor Who* – we all share this strange, common family."

A big challenge was keeping the news a secret – even from her own children. "Vince was the only one who really knew. One of my sons said to me, 'Hmmm... filming in Cardiff, I wonder what they make there?'



"IT CAME BACK, YOU KNOW... I SUDDENLY REMEMBERED HOW MUCH I ADORE THE PROCESS OF FILMING."

"I'd also been doing a fair few signings and conventions, and not saying anything. People would ask, 'If you came back, what would you like to do?' And one person nailed it completely. They said, 'I'd have Ace and then probably Tegan, and they'd be fighting the Cybermen...' And I was going..." – Sophie adopts her most innocent, butter-wouldn't-melt poker face – "...'Oh yeah, that would be *amazing*, wouldn't it?'"

Like Janet – and the late Elisabeth Sladen before – Sophie was "really nervous" filming her first scenes on the show after so many years away. "Most of the work I've done subsequently has been audio," she says of a post-*Who* career that, in addition to playing Ace for Big Finish, has seen her voicing such children's TV favourites as *Dennis the Menace*, *Tree Fu Tom* and Peter Rabbit's sisters, Flopsy and Mopsy. "So I was thinking, 'God, can I remember the lines?' Because you lose the muscle memory.

"For my first scene, I was in Bristol, filming in a museum, and I'd been sort of hurried in with a golf umbrella over me. And as I walked on set, the first AD [assistant director] said, 'Welcome back, Sophie Aldred!' And everyone burst into applause. And I was going, 'Oh, no pressure...' But Jamie [Magnus Stone, director] was there, and he's just absolutely brilliant, and everyone was so nice and lovely. And it came back, you know... I suddenly remembered how much I adore the process of filming.

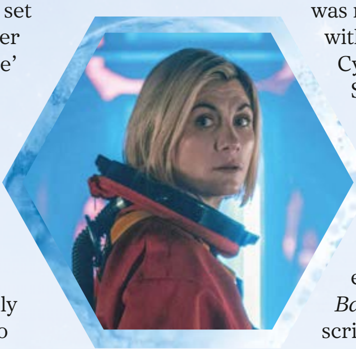
"I was quite moved, actually," she admits, "just thinking about all the *Doctor Who* fans I've known and loved for all these years, and who've been longing to see Ace again. Because the →

Left: Sophie as Ace in *The Power of the Doctor* – wearing an outfit designed by Ray Holman.

Below: Returning monsters in the Centenary Special include Ashad (Patrick O'Kane), the Cybermen and the Daleks.

SOPHIE ALDRED

Right: Ace first battled the Cybermen in *Silver Nemesis* (1988).



Right inset: The Doctor (Jodie Whittaker) dons a familiar spacesuit for her final adventure.

Below: Sophie last reprised Ace on screen in the 2019 trailer for the Season 26 Blu-ray box set. The trailer was recorded near Tower Bridge in London.

Photos © Paul Vanezis.

→ pressure is not just to do a great job for all the people who don't know who the heck Ace is. It's also for those legions of fans who've been so loyal to the character over the years. It was important to do them justice."

As a young actress in her 20s, Sophie loved learning all the technical aspects of making *Doctor Who*. That hasn't changed – even if the actual technical stuff has. "Jamie has an app on his iPhone where he can choose his lenses," she says. "It's amazing. And if something happened, or wasn't quite working, he'd go, 'Oh, don't worry, we'll sort that in post.' Because he had it all worked out beforehand, he knew exactly what he needed on the day."

For all the advances in technology – not to mention the sheer scale of one of *Doctor Who*'s biggest, most ambitious stories ("It's *bonkers*!" says Sophie) – the process quickly began to feel familiar. "It was very similar [to the old days], really. The crew reminded me absolutely of the marvellous crews we used to have – everybody working with total dedication. And when we filmed with Jodie and Mandip, it was obvious why everyone was so happy, because those two really reminded me of Sylvester and me. The way Jodie exploded onto the set and then created this fun party – the banter with the crew and all that. There's no 'side' to Jodie, no ego. She just wants to do the best job possible, while making it fun for everyone."

Was it odd acting alongside a Doctor who wasn't her old pal Sylv? "Yeah. In a way, it felt a bit like what a companion must go through [after a regeneration], when you've got this strange loyalty to the previous one," she reflects. "But funnily enough, Jodie has a very similar energy to Sylvester – she has that kind of curiosity about everything and everyone. And she's phenomenally professional. We were getting scenes quite late, and she was learning her lines – all this really big stuff she has to learn – sometimes just before we recorded. But she walks through it once and she gets it. She's so clever, so quick, the way she gets it all in her brain. It was astonishing, watching her work."

Having Janet there to lean on was "just gorgeous", adds Sophie. "We were both able to support each other with those initial nerves."

Ace was a tough cookie – on the outside, at least – who combined a fierce sense of justice with a passion for homemade explosives. No ankle-twisting scream queen, she was never happier than when bashing up a Dalek with a baseball bat or taking out a platoon of Cybermen with a catapult. So it's no surprise Sophie requested plenty of action scenes for her *Doctor Who* comeback.

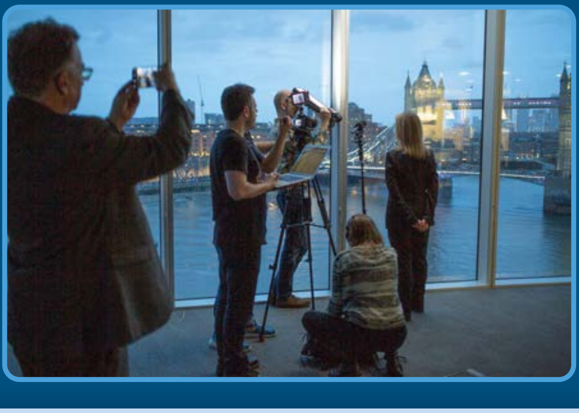
"I told Chris I'd like to ride a motorbike – like I was cast for in the first place," she reveals. (Sophie was offered the role of Ace after auditioning to play Welsh mechanic and motorbike enthusiast Ray in 1987's *Delta and the Bannermen*, her agent having helpfully scribbled "has own leathers" on the back of her publicity photograph.) "But I said, 'You're probably not allowed to do that with a – cough – year-old woman, are you?' And Chris said, 'No, not really.'"

But Ace circa 2022 turned out to be something of an action hero, nonetheless. "When I saw there was a stunt person, I was a bit disappointed," Sophie admits. "Then, after a day or two, I noticed 'stunt person Ace' was suddenly off the menu. They'd obviously thought, 'Oh

NEW ADVENTURES

Sophie's conversations with Chris Chibnall about Ace's life after the Doctor were shaped in part by the character's subsequent appearances in other media – most notably the 2019 trailer for the Season 26 Blu-ray box set, which itself built on a mention in the CBBC spin-off *The Sarah Jane Adventures*.

"People had taken her character in so many directions – in Big Finish, the Virgin *New Adventures* novels, the comics," reflects Sophie. "And of course it was Russell [T Davies] who mentioned Ace running a charity, in *The Sarah Jane Adventures*. And I'll admit, at first, I thought: 'That's a bit lame... running a charity? What's that all about?'



"But then I thought about it, and of course it's perfect: she's got strong morals, she wants to make a difference... So when Pete McTighe sent me his script for the Blu-ray trailer... That was another emotional moment where I burst into tears. Because it was beautiful and nostalgic and I thought, 'Yeah, that's exactly who Ace is now.'"

"AFTER A DAY OR TWO, I NOTICED 'STUNT PERSON ACE' WAS SUDDENLY OFF THE MENU."

yeah, she's mad enough to do all her own stunts.' The first one we did was the sequence with the guns you see in the trailer, and even though we only had to run a really short distance, they really looked after us, padding up our elbows and knees. I thought, it wasn't like this in the old days, when I was covered in bruises from going: 'Yeah, I'll just jump out of a window, no problem...'"

Did she and Janet share any tips about life after the TARDIS with the current crew? "They were fascinated to know. They asked us, 'What's it like?' So Janet and I were like" – Sophie affects the knowing tone of a seasoned thesp – "'Oh, let us give you some words of wisdom...' It feels so nice, that they're part of the family now. In fact, I saw Mandip at London Comic Con in the spring, and it was quite funny, because I went up to her, and I could see in her eyes that she was like: 'We can't say, can we?' So we both very loudly said, 'It's so great to meet you!'"

Someone else who was pleased to meet her was Jacob Anderson, who returns in *The Power of the Doctor* as Serving Commander Inston-Vee Vinder of Kasto-Winfer-Foxfell – and who last year told **Doctor Who Magazine** that Ace had been a childhood hero: "She was just, like, the coolest person."

"Oh my God!" grins Sophie. "He's so cool and gorgeous. And I'd sort of said hello, and he'd said hi, and I thought he was probably too cool to talk to me. And then as we broke between filming, he took me aside and said, 'Can I have a word with you?' And he told me this really moving thing about how he'd watched a particular →

Left: Tegan (Janet Fielding) and Ace fight for their lives in *The Power of the Doctor*.

Below inset: Vinder (Jacob Anderson) in *The Power of the Doctor* (2022).

Bottom: Janet Fielding, Jodie Whittaker and Sophie on set for the Centenary Special.

→ Ace and Sylvester story [1988's *The Happiness Patrol*] over and over and over again. And what a massive difference it had made to him. I was just so thrilled.”

Doctor Who has made a not insignificant difference to the life of Sophie Aldred, too. Unlike Janet Fielding, who talks elsewhere in this issue of “needing to step away in order to come back”, Sophie has loved and embraced *Doctor Who* unconditionally from the moment she was cast in 1987.

“I can honestly say it’s given me the life I have now,” she says, smiling. “I was plucked out of complete obscurity, from the back row of the chorus in *Fiddler on the Roof* in Manchester, without even a screen test. To one of the most iconic shows on TV. On the whim of [producer] John Nathan-Turner. On a punt. Without *Doctor Who*, I wouldn’t have the rich relationships I have with so many people in the show.”

"I WAS PLUCKED OUT OF OBSCURITY, WITHOUT EVEN A SCREEN TEST."

One of the great joys of *Doctor Who* – for fans, as well as for the actors themselves – is seeing the enduring friendships between former cast members. And there’s a particular bond between Doctors and their companions: between Peter Davison and Janet Fielding and Sarah Sutton, between Colin Baker and Nicola Bryant, between Sophie and Sylvester – right up to BFFs Jodie and Mandip. “I don’t think anybody else could quite understand that relationship,” reflects Sophie. “It’s something very precious. We all adore our Doctors.”

Above: Ace in her office in *The Power of the Doctor*.

Right: Sophie is introduced to the press as the new companion to Sylvester McCoy’s Doctor on 12 August 1987.

The Power of the Doctor photos by James Pardon/BBC Studios.

When **DWM** asks if Sophie is looking forward to a new generation of fans joining those legions of lifelong Ace devotees, she reveals that the surge in interest has already begun – on the strength of the trailer alone. “It’s amazing,” she says. “A couple of weeks ago, I went back to London Comic Con with Janet – and the queue was all day. I’ve never had that, not even in the heyday. Really, it was an all-day queue – and a lot of the people who were coming up to us were young women in their early 20s. It’s a very different demographic.

“Of course, there’s the loyal, amazing, wonderful fans... They will always come, though now it’s more of a social gathering for them. But this was something completely new that I’d not experienced before. A whole new demographic.”

As reactions to a seismic moment in *Doctor Who* history go, it certainly beats asking who wants pudding. **DWM**

Explore the landmark years of *Doctor Who*'s history...

FROM THE MAKERS OF
DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO
CHRONICLES
1973

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O'K COMPUTER

Ashad may have rejected human emotions, but **PATRICK O'KANE** tells **PAUL KIRKLEY** that he was delighted to return for *The Power of the Doctor*.

Talking about his return as Ashad in the Centenary Special *The Power of the Doctor*, Patrick O'Kane says: "I feel very much like Patrick Duffy, just walking out of the shower."

Setting aside the striking mental image of a Cyberman in the shower (it would rust their rivets, surely?), Ashad's return does have something of Bobby Ewing's infamous *Dallas* resurrection about it. Except, this being *Doctor Who*, the reason behind his return from the dead is a bit more creative than 'it was all a dream'.

"It was a very pleasant surprise, because I thought they'd done away with me in the previous series," says Patrick, who was last seen being cut down to size by the Master's tissue compression eliminator in 2020's *The Timeless Children*. "But *Doctor Who* is *Doctor Who*, and *Doctor Who* can do what *Doctor Who* wants. I think some people were a bit disappointed by the demise of the Lone Cyberman. So it's great they've been able to rejuvenate me – to have a new lease of life."

And he isn't just returning for any old episode. This is Jodie Whittaker's last hurrah as the Doctor – a feature-length special at the heart of the BBC's centenary celebrations. The honour isn't lost on Patrick. "Just being part of *Doctor Who* in the first place is a privilege," he says. "And to be in such a special episode is the cream on top."

Referring to *The Power of the Doctor*'s epic scale, he claims that: "It really is huge. But don't ask me to tell you what the storyline is. The script pages were coming fast and furious, and I was really focusing on my bits, so I genuinely couldn't tell you what happens!" He's in no doubt about Ashad's motivations in the episode, though. "He has unfinished business," says Patrick. "Not only with the job in hand, but also with the Master."

For the Lone Cyberman, this is personal. "I don't think Ashad plays too much of a part in the Master's mental calculations," Patrick suggests. "But for Ashad, the Master looms large as a nemesis.

"Working with Sacha [Dhawan] is always great," he continues. "We kind of picked up where we left off in the last series. It was good to renew that sparring with the Master – we spark off each other. And also to be able to engage with a whole range of other actors."

Among the latter are Janet Fielding and Sophie Aldred, returning after more than 30 years as former TARDIS travellers Tegan and Ace. "I can't say I was familiar with

> **"IT WAS GOOD TO RENEW THAT SPARRING WITH THE MASTER – WE SPARK OFF EACH OTHER."**

Top: Patrick O'Kane.

Above: The Master (Sacha Dhawan) encounters Ashad (Patrick O'Kane) in *The Timeless Children* (2020); Ashad is shrunk by the Master.

Right: The Cybermen – and CyberMasters – return in *The Power of the Doctor* (2022).

their characters, but we got talking to each other – swapping stories of their time on set and my time on set," says Patrick. "Which was really nice, actually. You're acting with people who have a sense of the history of *Doctor Who*, and they brought that with them. You're aware, when you're on set with people like that, that you're part of something that's bigger than the sum of its parts."

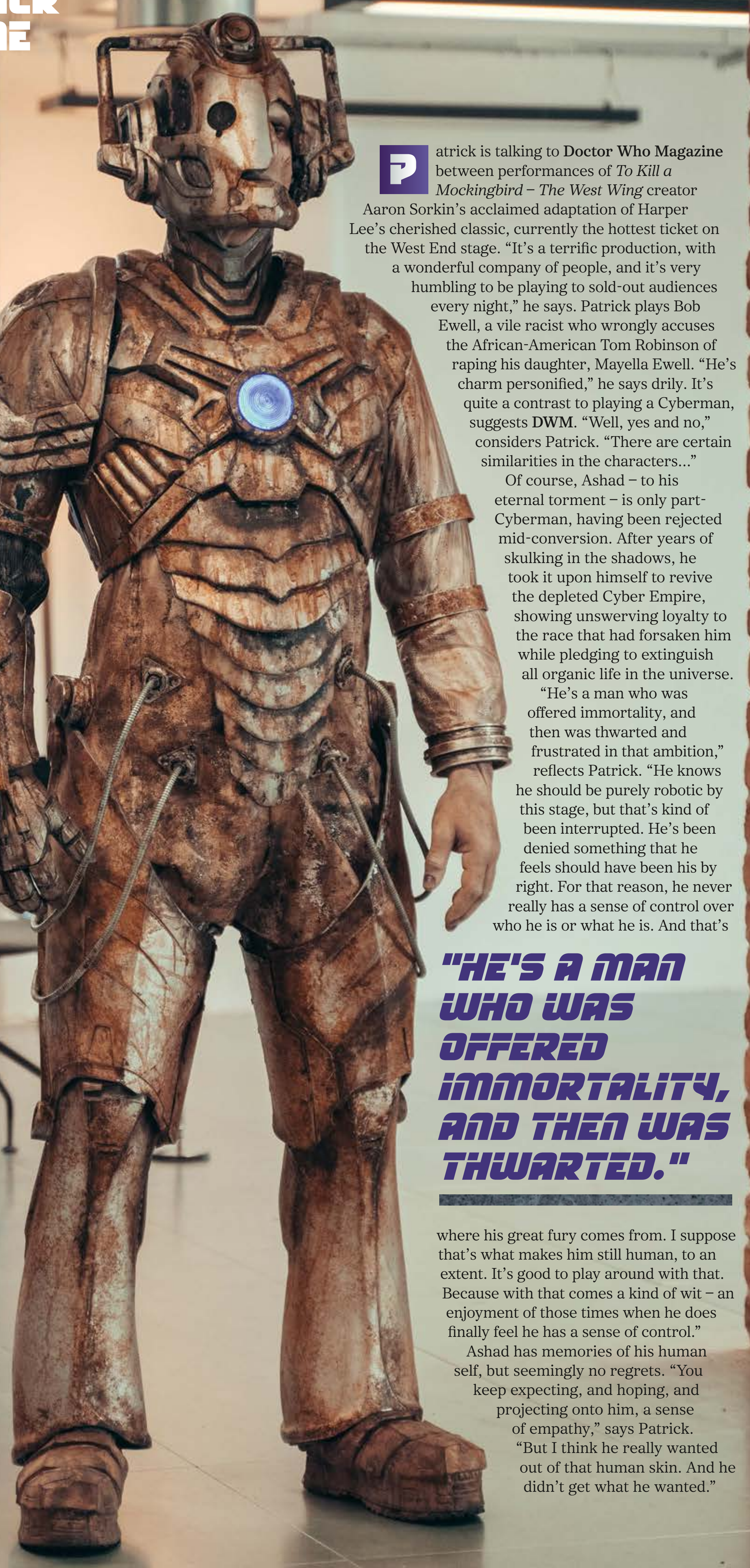
They're extremely beloved characters, we remind him. If you were to kill either of them off in the episode... well, let's just say a lot of people would be very cross indeed. "I'm just here to do my job, you know?" protests Patrick, who's clearly making no promises.

Both companions have a bit of previous with the Cybermen – especially Tegan, who lost her friend Adric while fighting them in 1982's *Earthshock*. But the men from Mondas looked a bit different back then... "Yeah, they'd noticed a bit of a change," says Patrick, whose own Cyber costume is clearly lacking in silver moon boots and cricket gloves.

Left: Patrick O'Kane as Ashad in *The Power of the Doctor*.

Below left: His forerunners the Cyber Leader (David Banks) and Cyber Lieutenant (Mark Hardy) in *Earthshock* (1982).

PATRICK O'KANE



Right: Ashad returns, back to full size, in the Centenary Special... but how?

Below: Ashad first appeared in *The Haunting of Villa Diodati* (2020); a hologram of Ashad in *Ascension of the Cybermen* (2020).

Patrick is talking to **Doctor Who Magazine** between performances of *To Kill a Mockingbird – The West Wing* creator Aaron Sorkin's acclaimed adaptation of Harper Lee's cherished classic, currently the hottest ticket on the West End stage. "It's a terrific production, with a wonderful company of people, and it's very humbling to be playing to sold-out audiences every night," he says. Patrick plays Bob Ewell, a vile racist who wrongly accuses the African-American Tom Robinson of raping his daughter, Mayella Ewell. "He's charm personified," he says drily. It's quite a contrast to playing a Cyberman, suggests **DWM**. "Well, yes and no," considers Patrick. "There are certain similarities in the characters..."

Of course, Ashad – to his eternal torment – is only part-Cyberman, having been rejected mid-conversion. After years of skulking in the shadows, he took it upon himself to revive the depleted Cyber Empire, showing unswerving loyalty to the race that had forsaken him while pledging to extinguish all organic life in the universe.

"He's a man who was offered immortality, and then was thwarted and frustrated in that ambition," reflects Patrick. "He knows he should be purely robotic by this stage, but that's kind of been interrupted. He's been denied something that he feels should have been his by right. For that reason, he never really has a sense of control over who he is or what he is. And that's where his great fury comes from. I suppose that's what makes him still human, to an extent. It's good to play around with that. Because with that comes a kind of wit – an enjoyment of those times when he does finally feel he has a sense of control."

> "HE'S A MAN WHO WAS OFFERED IMMORTALITY, AND THEN WAS THWARTED."

Ashad has memories of his human self, but seemingly no regrets. "You keep expecting, and hoping, and projecting onto him, a sense of empathy," says Patrick. "But I think he really wanted out of that human skin. And he didn't get what he wanted."

DRESSED TO KILL

These days, Cyber conversion is a relatively quick – if extremely painful – process. But becoming the Lone Cyberman is a bit more of a faff.

"I'm in the make-up chair for about two-and-a-half hours," explains Patrick. "And then it's about 45 minutes to an hour to get it off at night. Then there's the costume. It's very layered. I think there were four layers in total. Essentially, I'm wearing a wetsuit, with the fibreglass on top of that. In the end we got that down to about 40 minutes. So you're the first to arrive in the morning and the last to leave at night.

"Once the costume's on, you can't sit down, so they give you a leaning board," he adds – *Doctor Who* creature comforts having clearly moved on since Bernard Bresslaw was forced to balance on a shooting stick during recording breaks on *The Ice Warriors* (1967).

At the risk of being indelicate, **DWM** wonders how Patrick and his fellow Cybermen cope with... comfort breaks? "It's so hot in that suit, there was never any need for a comfort break," he says, laughing. "You're constantly dehydrating. You can't get enough fluids in. And once again, they seemed to have reserved the warm spells for when they were filming with the Cybermen!"

In *The Haunting of Villa Diodati* (2020), Ashad revealed he'd even slit his own children's throats when they joined the resistance against the Cybermen. That's a pretty dark place to go on a Sunday teatime, isn't it? "It certainly is – and God bless Chris Chibnall for taking us there," says Patrick. "There's a time-honoured tradition of dark fairytales – Hans Christian Andersen, the Brothers Grimm, people like that. The idea that children shouldn't be scared, or see scary things... I don't really know where that comes from.

"And the Cybermen were always pretty chilling," he notes. "When I was a child, they were the only *Doctor Who* monsters that really frightened me. So it's kind of appropriate that I ended up being one."

Ashad and Bob Ewell aren't the only monsters the Belfast-born actor has played during a career spanning more than three decades. Other villains range from the title role in *Macbeth*, for the Royal Shakespeare Company, to a ruthless First Order assassin in *Star Wars: The Last Jedi* (2017). What is it about him that makes casting directors look at him and say 'wrong 'un'? And does he ever take offence? "Well, it's personal, but it's not personal," he says equably. "You always have to remember that."

How did Patrick find Ashad's half-human, half-Cyber voice? "I nestle it down to the bottom of my larynx a bit," he explains. "Even though I knew they'd then distort it further [in post-production], it was useful for me to give myself that sort of burning, scorched throat that comes from the conversion process being interrupted. It's much deeper than my own speaking voice. Then the distortion highlights that further."

He also uses an English accent. It's odd, isn't it, that we expect creatures from every corner of the universe to speak in Received Pronunciation – as if a Cyberman couldn't possibly have an Irish accent? "It just felt appropriate," explains Patrick. "Especially being introduced as part of the *Frankenstein* storyline, at the Villa Diodati. It just felt right that he should be more neutral. I could have asked to use my own accent, I suppose, but then you might not be able to partition him as much. Whereas a neutral accent has a more everyman quality."

In **DWM**'s Halloween countdown two years ago, we named the scene in which Ashad stalks into the Villa Diodati nursery as *Doctor Who*'s fourth scariest moment ever. But, as Patrick revealed to us last year, the baby playing Mary Shelley's infant son was anything but terrified – in fact, she began cooing happily. "Yeah, I thought: 'How terrifying am I, when a baby just gets all kind of gooey in my presence?'" he says, laughing. "I've had three children of my own, so it brought back nice memories of holding a baby, that scene." Which is not a sentence you'd ever hear passing Ashad's lips.

As Patrick says, *Doctor Who* can do what *Doctor Who* wants – regardless of who's alive or dead at the end of any given episode. So might he be up for more Ashad adventures in the future? "That's down to [returning showrunner] Russell T Davies," he says. "But I'd be more than happy to make a return visit and cause more mayhem."

As would **DWM** readers, who two years ago voted Ashad runner-up to the Master as Series 12's best villain. "Well, that seals it," says Patrick. "They have to bring me back now, don't they?"

Given the physical demands of the role, would Patrick describe *Doctor Who* as a fun job – or is it too much like hard work? "It's both, actually," he reflects. "*Doctor Who* is great fun to be part of – there's a lot of love on that set. Jodie is a fantastic leading actor: she's very approachable and personable, and makes a point of welcoming you on set and making you feel part of the team.

"And yes, it's a very physical job. But that's also great for me because, essentially, once you get that costume on, you can pretty much do what you want. You can break all the rules." **DWM**

Above left: Bernard Bresslaw is fitted into his costume as Varga for *The Ice Warriors* (1967).

Above right: "I'm in the make-up chair for about two-and-a-half hours," says Patrick.

Below: What do the Cybermen want in *The Power of the Doctor*?

The Power of the Doctor photos by James Pardon/BBC Studios.

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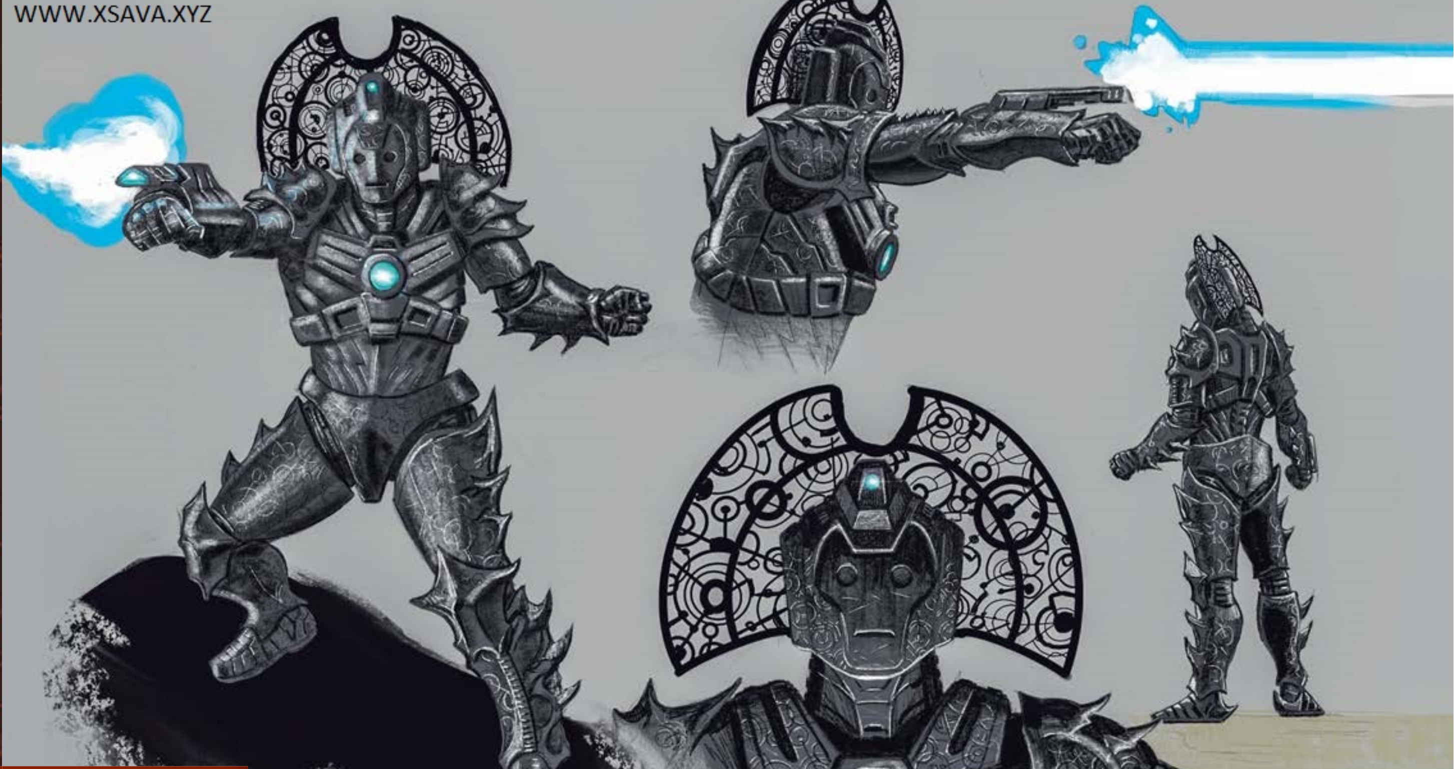
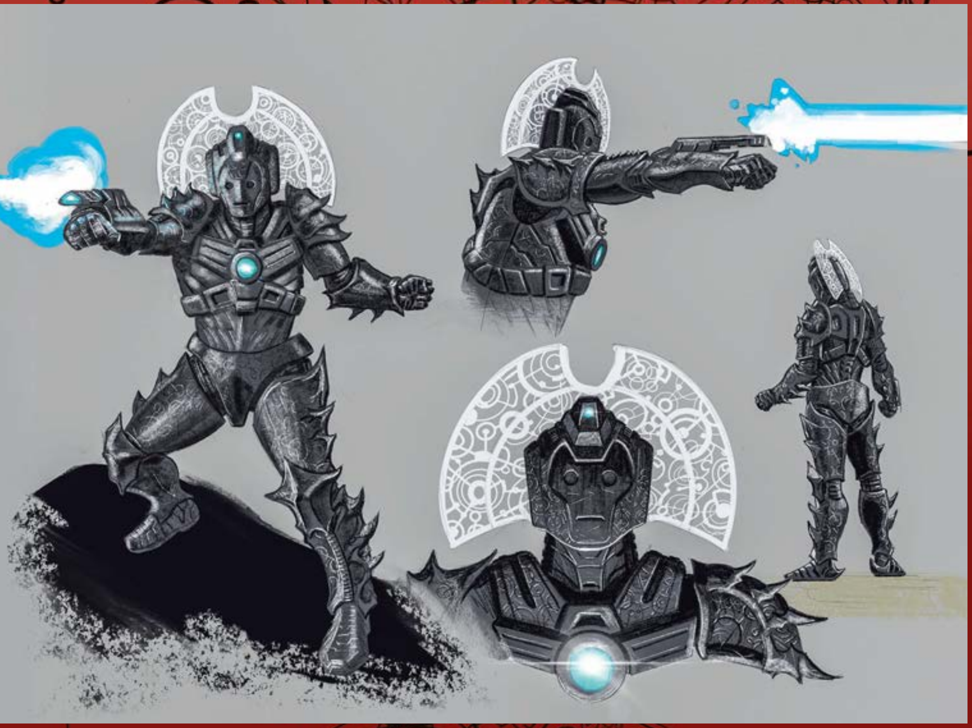


POWER DRESSING

Created by the Master from the corpses of the Time Lords, the fearsome CyberMasters are back in *The Power of the Doctor* with a new look – and a striking new paint job. But their latest upgrade was far from trouble-free, as costume designer **RAY HOLMAN** explains...



I love the CyberMasters – the whole concept is so outrageous, and such great fun. We knew way in advance that Chris Chibnall wanted to do black versions of them in the Centenary Special, so Patrick [Goddard, concept artist] and I sketched about three versions for him, before we'd even prepped *Legend of the Sea Devils*.

We knew we needed to get together all the materials for them as soon as we could, because the world had gone a bit wonky and there was a global shortage of polyurethane. Then [props specialist] Robert Allsopp could get on with building them.

None of the new costumes are recycled from other Cybermen; because they've been redesigned, they were all brand-new builds. When we did the silver Cybermen [for Series 12 in 2020], we gave them spikes that notched into the existing Cyber costumes. This time, Rob and I decided it would be much better to have the spikes built into them when they were molded – so they didn't just clip in, they were part of the actual sculpt. All the Gallifreyan symbols are new as well.

Once we were in the process of building, and Chris was in the process of writing the episode, he decided he wanted a Cyber hierarchy – so not every one of them had the filigreed collar. (I know it's not actually a collar, but that's how I always think of them, because they're based on the old Time Lord collar design.) So there was a gold one and a silver one, and I also toyed with a black one, but I don't think we ever did that.

> **IT'S QUITE A COMPLEX, STRETCHY ALL-IN-ONE SUIT.**

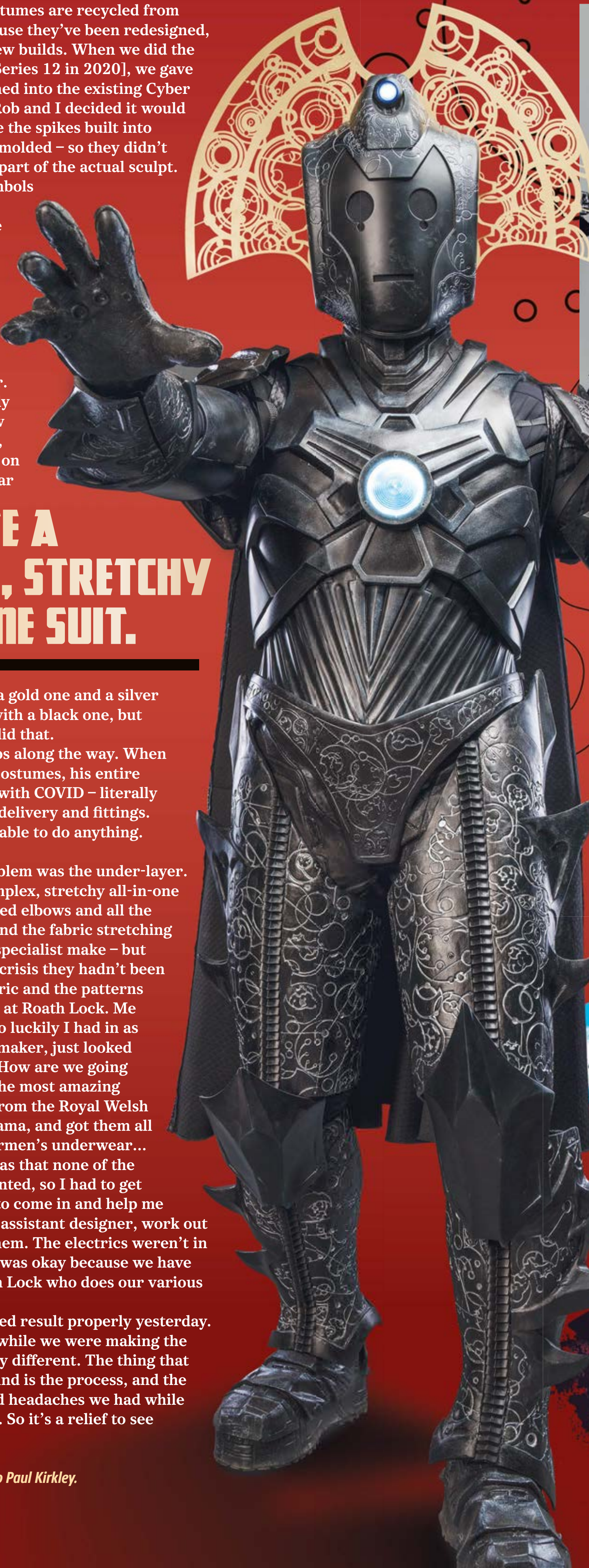
We had a few hiccups along the way. When Rob was building the costumes, his entire workshop went down with COVID – literally about ten days before delivery and fittings. So none of them were able to do anything.

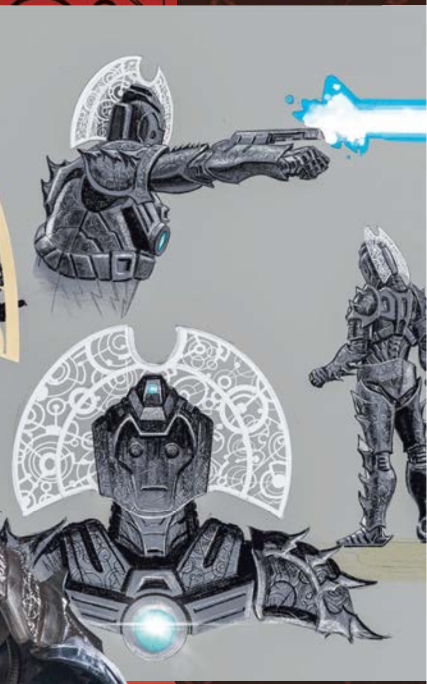
The biggest problem was the under-layer. It's quite a complex, stretchy all-in-one suit, with quilted elbows and all the joints and the knees, and the fabric stretching four ways. It's a very specialist make – but because of the COVID crisis they hadn't been made. Instead, the fabric and the patterns all came to the studios at Roath Lock. Me and Brighde Penn, who luckily I had in as a costume-cutter and maker, just looked at it all and thought: "How are we going do this?!" But we got the most amazing graduate students in from the Royal Welsh College of Music & Drama, and got them all busy making the Cybermen's underwear…

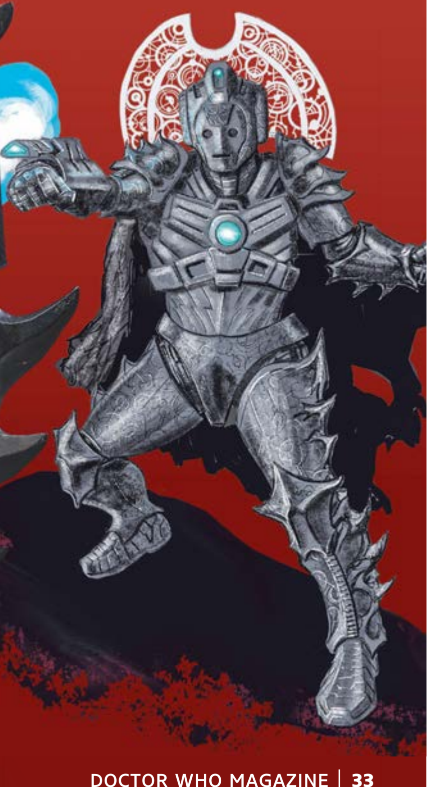
The next problem was that none of the moulded bits were painted, so I had to get another set of people to come in and help me and Simon Marks, the assistant designer, work out how we would paint them. The electrics weren't in there, either, but that was okay because we have an electrician at Roath Lock who does our various creature electrics.

I only saw the finished result properly yesterday. Obviously I saw them while we were making the episode, but that's very different. The thing that tends to stick in my mind is the process, and the different problems and headaches we had while putting them together. So it's a relief to see they look okay! **DWM**

Ray Holman was speaking to Paul Kirkley.







Opposite page above: An initial design for the CyberMasters in *The Power of the Doctor* (2022).

Opposite page inset: Designer Ray Holman.

Opposite page below: A revised design with a silver filigreed 'collar'.

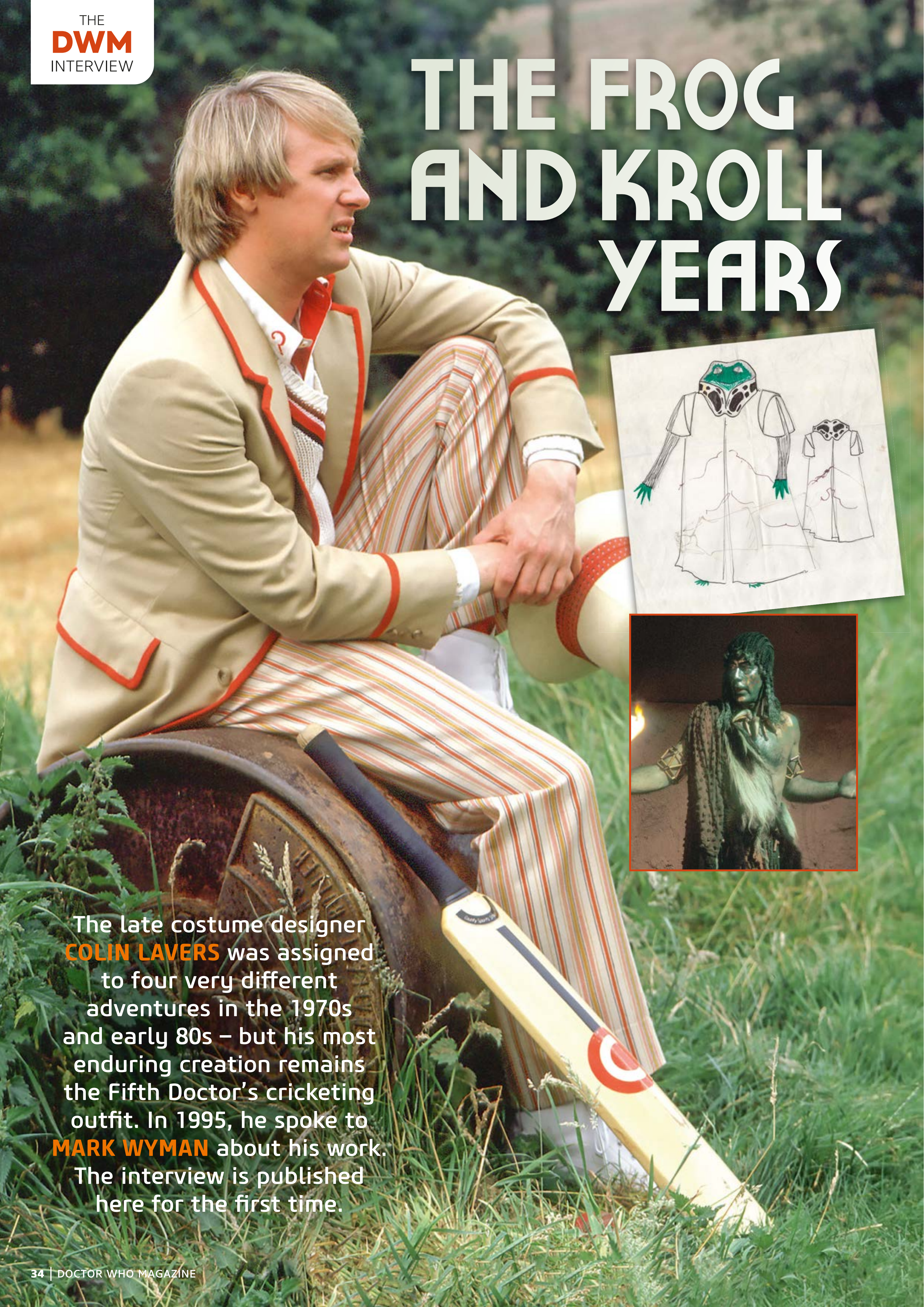
Above: A lighter-coloured version.

Below: A version with an added cape. Concept artist Patrick Goddard worked with Ray Holman to create these sketches.

Left: A finished costume, with a gold 'collar' and cape. Photo by James Pardon/BBC Studios.

THE
DWM
INTERVIEW

THE FROG AND KROLL YEARS



The late costume designer **COLIN LAVERS** was assigned to four very different adventures in the 1970s and early 80s – but his most enduring creation remains the Fifth Doctor's cricketing outfit. In 1995, he spoke to **MARK WYMAN** about his work. The interview is published here for the first time.

For 25 years, Colin Lavers worked in the BBC's Costume Department in west London – and for almost ten of those years, he and I were colleagues there. Within the department, there was no raconteur quite like Colin; all his visits to the scheduling office, where I worked, included tales of productions past. Colin knew about my *Doctor Who* fan background, and that by the 1990s I was contributing to this very magazine. Sadly, Colin died in 2012 – but 17 years earlier, he'd agreed to a lengthy interview; so lengthy that what follows has never before been published...

Colin grew up during World War Two in Acton, close to where Television Centre was later built. "In school, I'd wanted to work with props in the theatre," he told me. "I've always been quite good at using the wrong thing to make something look better; that's the essence of prop-making...

Ella Fitzgerald
The Cole Porter Songbook 1
COLIN LAVERS – JAN '95
COLIN LAVERS II
DEMONS/DOCTORS

"So I applied to the Old Vic, which had permanent wardrobe, props and scenery departments. They had no props vacancies, but promised me an opening in costume hire. That never came, but it gave me the idea of working for the main costumier companies: Angels, Bermans or Nathans. I worked at Angels for four years but we didn't do much television. So in 1963 I went to work for Nathans, who did rather more with the cream of British talent. TV had a very quick turnaround then; the costume designers would give you a script, discuss it, do their fittings, and bring it all back the day after recording."

When *Doctor Who* began production that year, the First Doctor's costume was hired, not made – and it came from Nathans. "I remember William Hartnell's very first fitting, with my colleague Peter Berger. Hartnell, not an easy man, was not happy; the meeting became very sticky. So I thought, 'I'm glad I'm not doing that.'"

Berger continued working with Season 1's main costume designer, Daphne Dare. "From the disparaging press coverage, *Doctor Who* seemed a very small kiddies' programme," recalled Colin. "We were surprised that Daphne, who normally did more straightforward dramas, was doing it. But for a designer it was creative. Daphne was quite happy, while some designers seemed frightened to touch it because it was 'children's'. Perhaps they took it too seriously. I'm afraid I never have! With some scripts, it was best not to."

During pre-production on *Marco Polo* in 1964, Peter Berger was ill – so Colin did fittings for Mark Eden (playing Marco Polo), using Nathans costumes recently made for Peter O'Toole in the film *Becket*. "The neckline was covered in embroidery, which gave wonderful texture even on 405-line monochrome TV. Daphne had some lovely things made, then filled in from us to save on her no doubt minuscule budget. It was minuscule in 1978 on my first story, compared with what was expected of us!"

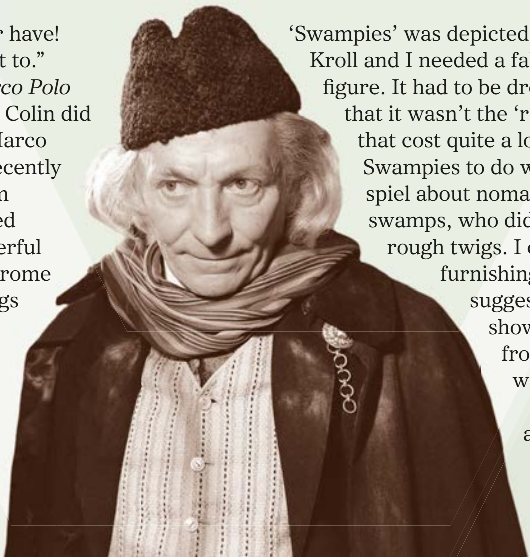
When Bermans bought out Nathans in 1972, Colin spent an uneasy time as a freelancer – until "a friend in TV design advised me to 'Grovel on paper, not in person.' I wrote effusively to the BBC but had no qualifications except experience. Still, the Sunday after my interview I had a letter saying: 'Can you start tomorrow?'" Weeks later, Colin secured a permanent costume assistant's job. He worked on a wide range of productions throughout the mid 1970s – including the historical epic *Churchill's People*, on which he took his first full design credit.

His first *Doctor Who* job proper was on *The Power of Kroll* in the late summer of 1978. "I was given a slot and told, 'You're doing this next', with no story details. When the script arrived, it reminded me of a cowboy story. Particularly *Distant Drums*, a 1950s Gary Cooper film about the Seminole war in Florida's Okefenokee swamp. But Norman Stewart, the director, told me everyone was practically freaking out over the *Kroll* scripts, and that I must on no account mention 'cowboys and Indians'" (in the language of the time).

"I WROTE EFFUSIVELY TO THE BBC BUT HAD NO QUALIFICATIONS EXCEPT EXPERIENCE."

The culture of the so-called 'Swampies' was depicted in some detail. "They worshipped Kroll and I needed a fake Kroll for the witch-doctor figure. It had to be dreadful to be immediately obvious that it wasn't the 'real' [ie model] Kroll. Fake or not, that cost quite a lot, and there were still about 30 Swampies to do with not much money. I did a great spiel about nomadic people living in debris-strewn swamps, who did very little weaving and used rough twigs. I could afford rough man-made furnishing fabric from John Lewis, and suggested the Swampies wear loincloths showing their hips. Then I made belts from rush material, decorating them with Kroll signs in wood glue.

"Rohm-Dutt [Glyn Owen] was a futuristic version of a 'white →



Opposite page main image: Peter Davison as the Doctor, in the costume designed for him by Colin Lavers.

Opposite page, inset above: Many of Colin's designs and swatches are shown here for the first time – including this sketch of the frog-like Monarch from *Four to Doomsday* (1982).

Opposite page, inset below: John Abineri as Ranquin in *The Power of Kroll* (1978-79).

Top: Derren Nesbitt as Tegana with Mark Eden as the title character in *Marco Polo* (1964).

Above left: When interviewer Mark Wyman's cassette ran out, Colin gave him a home tape of Ella Fitzgerald to record over!
Photo © Mark Wyman.

Above right: Colin designed costumes for the 26-part BBC1 series *Churchill's People* (1974-75).

Left: William Hartnell as the Doctor in *An Unearthly Child* (1963).

THE FROG AND KROLL YEARS

Above inset: The Swampies worship their god in *The Power of Kroll*; Rohm-Dutt (Glyn Owen) is dragged away by one of Kroll's tentacles.

Above right: Ranquin is confronted by Varlick (Carl Rigg) in the refinery.

Below: Tom Baker as the Doctor in his *Power of Kroll* costume, complete with green waders and flying duck badges.

→ hunter', so I gave him a sci-fi safari suit. I couldn't help thinking of Glyn's demise in the swamp when I saw Martin Landau, as Bela Lugosi, wrestling a rubber octopus in Tim Burton's *Ed Wood*. Glyn only had one tentacle to wrap around himself. At least in Hollywood you get a whole octopus."

The two-week location shoot in the Suffolk wetlands was not without challenges. "The marshes' seemingly hard surface suddenly gave way beneath you as the tide came in. Make-up decided to paint the Swampies' legs green, with a special body colour from Germany that came off on everything." So, after each filming day: "We used the showers at RAF Bentwaters to clean up 30 green men. They scrubbed themselves off with Swarfega, leaving piles of towels to get cleaned. I had to forage for washing facilities in increasingly wide circles as every time I found a laundromat, they would ask me not to return! Then, after the studio days, the Television Centre cleaners objected to all the green, oily hand-prints the actors left on the walls."

Colin's next *Doctor Who* assignment came in spring 1981. A new Doctor was aboard, but Peter Davison's opening season wasn't made in story order – meaning that the Fifth Doctor's outfit wasn't designed for its on-screen debut in *Castrovalva* (1982), but as part of Colin's work on *Four to Doomsday*. "My brief was to design for a *new* Doctor. Tom [Baker] had finished up very purple, which suited his age and colouring, but would have totally overwhelmed Peter's fairness."

The famous cricketing outfit was certainly not Colin's first idea. "My initial suggestion, to get *Blue Peter*'s viewers to design it, was received very badly by the producer, John Nathan-Turner. I immediately saw this younger Doctor more as elder brother than uncle – as if he'd gone back a generation. I'd have ditched the frock coat and everything antiquated, so my first design was for American-style combat trousers, with external thigh, side and back pockets, tucked into basketball boots. Then, to maximise his youth, a knitted blouson and US Air Force-style zip-front jacket, with rib-knit sleeves – and a camouflage effect, using some striped colours from Tom's earlier scarves."

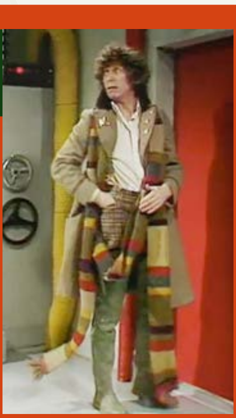
That first radical proposal got nowhere. "It was thrown out immediately, because the Doctor 'came from the past'. I then went through scores of ideas with JNT, using small outline drawings. Pirates were popular then, so I suggested capitalising on that temporarily. Another disaster.

"At our second meeting, John announced that, whatever else, Peter must wear a question-mark shirt, as in Tom's final season. Peter wasn't available in person and was very worried about his look, but I assured him his costume would evolve, as all the previous Doctors had. Just compare Tom Baker's final clothes with his earliest ones.

"The third time, John said, 'What about a cricket umpire?' He knew Peter from working on [veterinary drama] *All Creatures Great and Small*, and one photo in his office was of that series' cast playing cricket. Well, one of my designs was based on a classic photograph of mid-Victorian cricketers wearing striped flannels, floral shirts and caps. A cricket umpire could only wear a plain white coat, by the way, which would have caused horrific lighting problems. I pointed out a frock-coated man in that picture, having realised John really wanted Tom's look all over again: a lot of coat, double-breasted, huge lapels.

"Peter would be swamped by that so, frantically drawing all this time, I proposed abstracting it from Tom's look: keep the coat, make it single-breasted. Keep the shape, lose

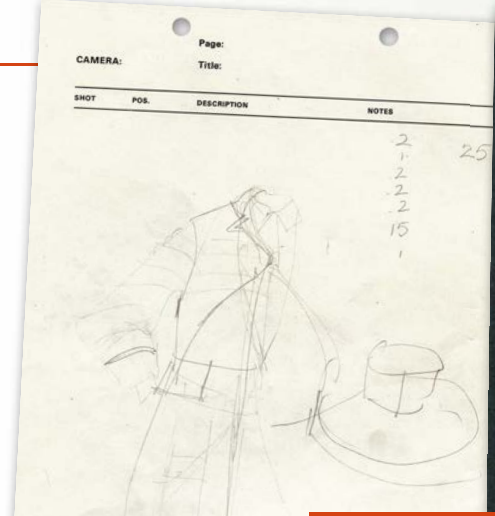
DUCKS IN A ROW

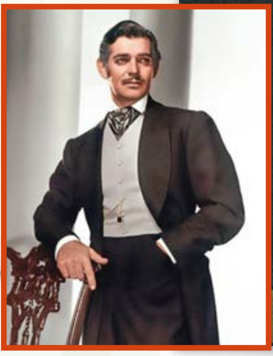


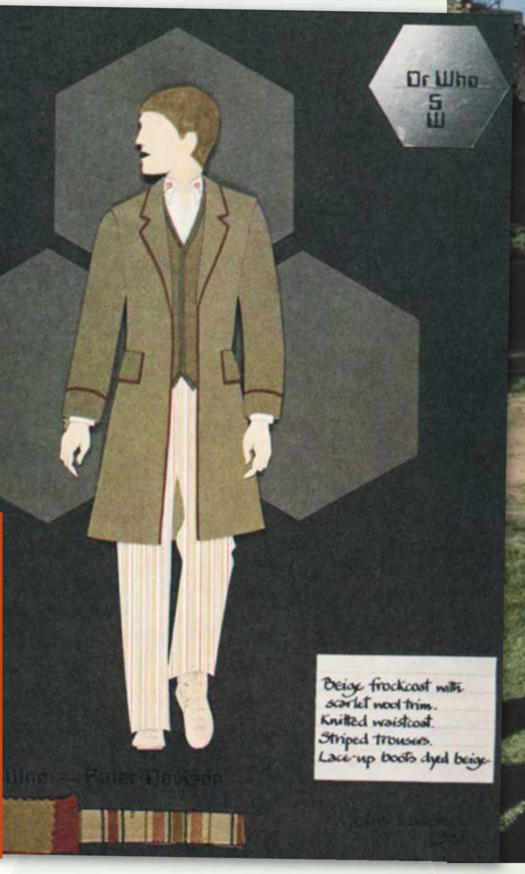
"I'd come across Tom Baker in 1970, when working at Nathans," Colin recalled. "He was in Dostoyevsky's *The Idiot* at the Old Vic, with Derek Jacobi, but he didn't turn up for his fitting with us. We knew the production team could've sacked him, so I went to rouse him from his address in Waterloo. He literally lived in one room.

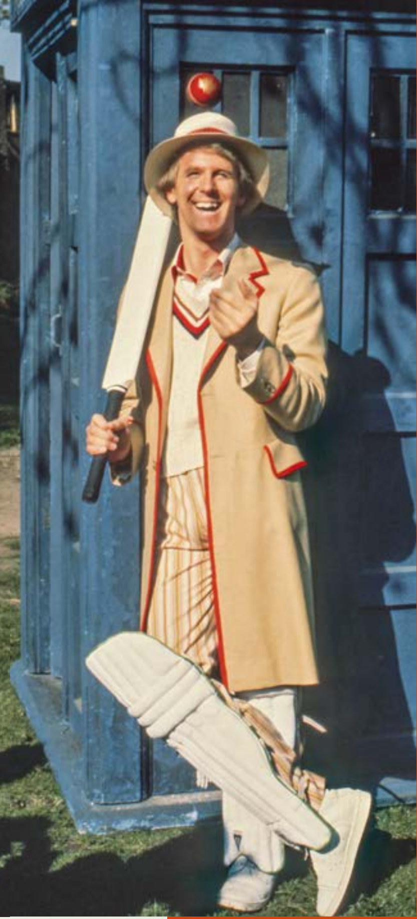
"But on *The Power of Kroll*, I couldn't meet him before our location shoot: he was touring America with every one of the famous scarves. I left messages pleading, 'Can you bring them back?' We had no colour-scheme references, but Tom needed duplicated clothes for going into swamp water. I had a costumier make a variation on his previous outfits, without changing the shape or general brownish tones. There was a new tweed frock coat, braided with a velvet collar, a paisley waistcoat, and some shadow-check trousers with striped material inside his green waders.

"To break the ice on location, I took some china badges I found in a Chelsea shop: a set of 1950s-style flying ducks. I put the largest on one of Tom's lapels and a trio flying up the other. When Tom turned up (with scarf – I breathed a sigh of relief), he was amused, as I'd hoped. But when I started removing the badges, saying 'This was just me introducing myself', he wouldn't let me. He gestured around: 'Look at the ducks here – I'll keep them on.' If the Doctor's lapel wear started there, I suppose it led to Peter Davison's celery stick..."






Dr Who
5
W
Beige frockcoat with scarlet wool trim.
Knitted waistcoat.
Striped trousers.
Lace-up boots dyed beige.
Peter Davison



the colour. No scarf but perhaps an umpire's straw hat, with stripes in its hatband. The production team needed a peg from me to hang this idea on. I thought of Clark Gable wearing a single-breasted frock coat in *Gone with the Wind* [1939] and said: 'He'll look like Rhett Butler!' That went down well.

"I continued drawing, saying: 'It could be beige, but depends what fabrics we can get...' I was trying not to commit myself. Then I went away and found some end-of-line striped trouser material, resembling 1850s cricketing wear, from a cloth house. There was just enough for two pairs. If they ever needed to destroy one pair in a story, I thought Peter would end up in some variation on the colour theme, as Tom had. Everyone has hated me since, because they could never reproduce the Doctor's trousers. Sorry, everyone: I'm afraid I did that deliberately, so people couldn't copy it.

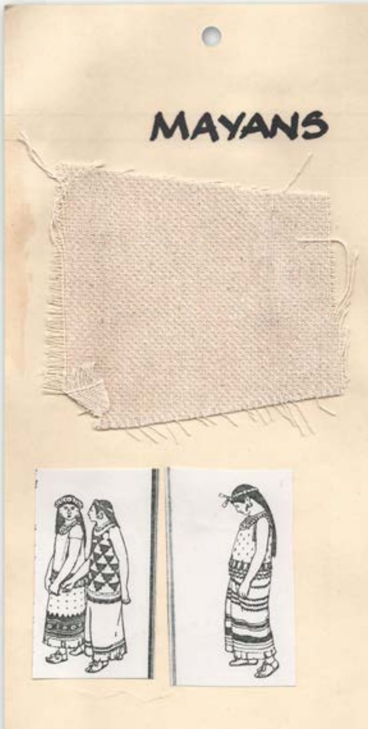
"The other colours came from that trouser fabric," Colin added. "The scarlet braid on the coat suited Peter's colouring. The red inside his neckband was a not too overwhelming way of introducing colour. His sweater was one of the first cotton-knits. There *was* a Regency waistcoat in the design, knitted in the same beige with red edging, until John insisted that Peter wore a cricket sweater.

"I had a tailor make the coat with the pockets an Edwardian gentleman would expect: two inside, two outside with flaps, two hidden in the back pleats. The Panama hat went in under a false fold, to be forgotten about until needed. The whole idea of an Edwardian Panama was to roll it up when packing for abroad. Of course, in production we cheated: they're not meant to be unrolled 27 times a day for retakes. We had one permanently rolled.

"The only element surviving from my first idea was the white boots: relatively cheap waterproof ones from Dolcis. I finally met Peter properly, without anyone else telling me what he wanted. We discussed anything he wanted to change – the colours, particularly – and it was all fine."

"THE ONLY ELEMENT SURVIVING FROM MY FIRST IDEA WAS THE WHITE BOOTS."

The recording of *Four to Doomsday* occupied six days around Easter 1981, with a multicultural supporting cast. "We had a dancing dragon full of Chinatown waiters, and only one spoke English. We also had [actors playing] Australian Aborigines, Mayans and Ancient Greeks. When Philip Locke undid his tunic to show Bigon's →



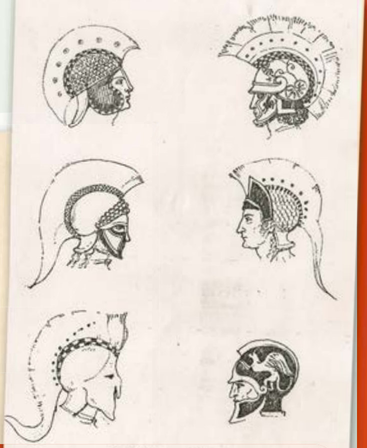
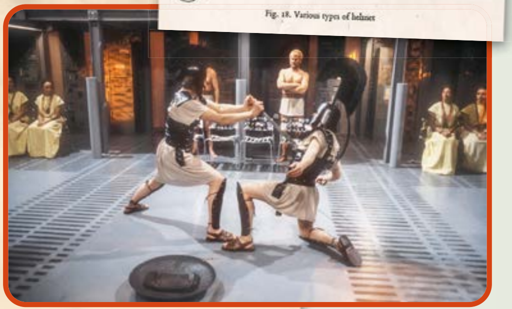


Fig. 18. Various types of helmet



Above left: One of Colin's early sketches for the Fifth Doctor's costume.

Above left inset: Clark Gable as the debonair Rhett Butler in *Gone With the Wind* (1939) – one of the inspirations for the Fifth Doctor's outfit.

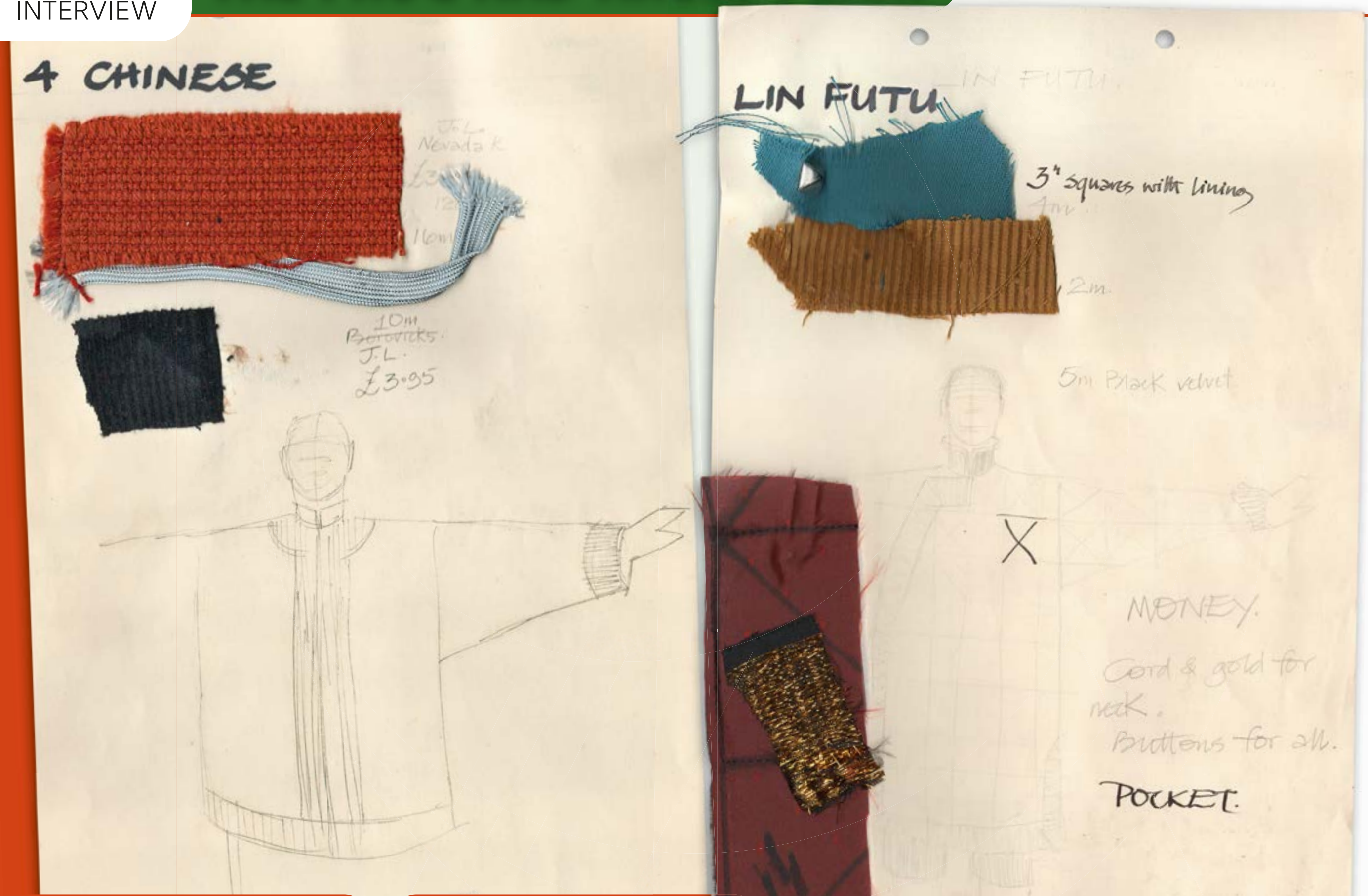
Above centre: Colin's design for the Fifth Doctor included a Regency-style waistcoat – later discarded in favour of a jumper.

Above right: Peter Davison's Doctor is introduced to the press in a cricket-themed photocall held in Hammersmith Park on 15 April 1981.

Far left: A fabric swatch appended to photocopied references for the android Mayans' costumes in *Four to Doomsday*.

Left above: Reference material for the Ancient Greek android soldiers in *Four to Doomsday*.

Left below: Greek soldiers put on a display of fighting, watched by the Mayan dancers.



Top: Colin's sketches and fabric swatches for the Chinese androids, plus Lin Futu, in *Four to Doomsday*.

Above left: Two of Lin Futu's androids restrain the Doctor.

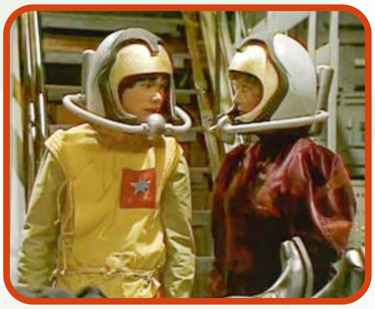
Above right: Lin Futu (Burt Kwouk).

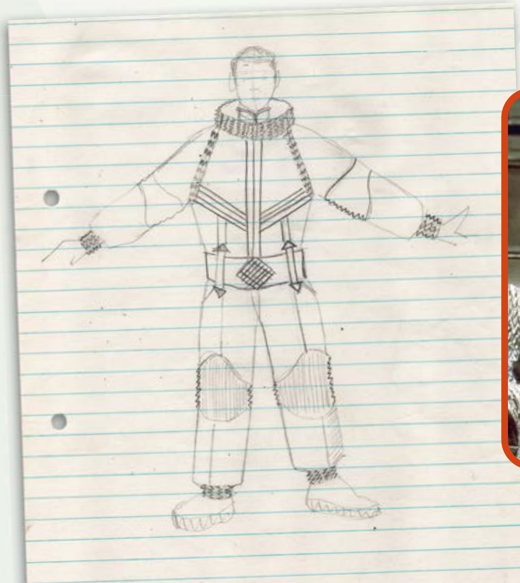
→ circuitry, I had to match that with blue-screen shots. I also drew elaborately for three hours over one Chinaman's quilted jacket in felt-tips. The tricks we got up to!"

Terrestrial cultures aside, there was also Monarch and his fellow Urbankans. "Ah, the naughty frogs. With any monster, you want to lose the human shape. The easiest way is to alter the head and neck: the shape built up around Monarch's head made it hang forward. When Stratford Johns was cast [as Monarch], I decided on something easy to wear, as his make-up on head and hands would be so elaborate, so I used the markings from an obscure American toad with different greens and textures to catch the light on his long, regal robe. We had about two minutes to get him into costume after four hours in make-up."

The space helmets used on the Urbankan ship entailed some compromises. "JNT had just seen *Alien* [1979] and assumed he'd seen full-face space helmets venting air. He wanted similar ones, but I told him – having friends who worked on Ridley Scott's film – that they actually vented talcum powder, not gas at all, with small motors expelling it to look like air in the cross-light. I also knew how much the *Alien* masks had steamed up. So, as we had some classic bubble helmets in stock, I put one on in the office. It misted in less than a minute. I suggested air-jets to give the impression of oxygen floating in front of the face, rather than a full mask, and handles to make the helmets more portable. That was how Visual Effects made them."

"JNT HAD JUST SEEN *ALIEN* AND ASSUMED HE'D SEEN FULL-FACE SPACE HELMETS VENTING AIR."





Right above: Adric (Matthew Waterhouse) and Nyssa (Sarah Sutton) in the oxygen helmets designed for *Four to Doomsday*.

Right: Colin's pencil sketch for Adric's space suit.

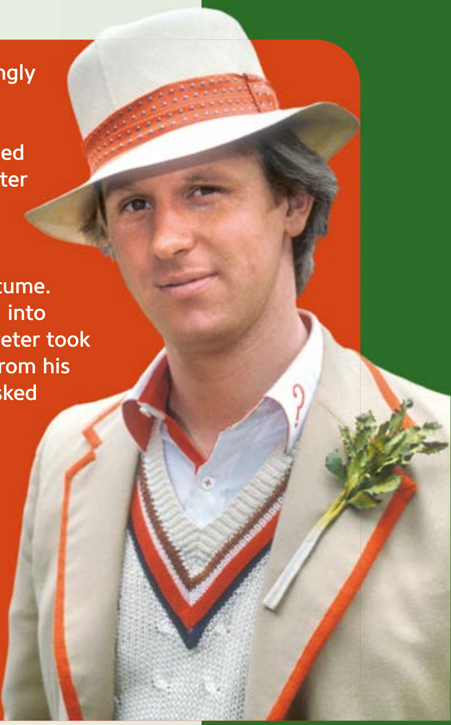
Far right: Adric dons his space suit in *Four to Doomsday*.

DECORATIVE VEGETABLE

Colin recalled that producer John Nathan-Turner took a keen interest in what Peter Davison's Doctor was going to wear on the lapel of his jacket. "John had said, 'Not badges. A thing.' I went away thinking, 'Nothing too practical, like a communicator, or the first lot of bad guards will just confiscate it. I recalled an artist painting solid rainbows, envisaging that coming from behind the lapel and disappearing into the buttonhole. I also suggested the sign for infinity – a continuous flowing symbol – in some useful alloy, but nothing that naughty guards would steal.

"Both ideas were shot down by John. I thought I'd presented a 'thing', but neither would do. I asked John what he wanted. He said, 'Celery.' There was then a long pause. 'Not the whole thing, just that frilly bit...' I asked if there was any significance, but he just tapped the side of his nose... So when Peter asked what the celery was for, I could only say: 'Ask JNT.' I immediately found a prop-maker to make and paint three identical sticks."

Davison's first press call in costume was at Hammersmith Park, adjacent to Television Centre. "We couldn't have used real celery – a nightmare for continuity – so it was always faked, but the props crew that day jokingly presented me with a whole head of it, saying: 'Here, you needed this.' They also gave Peter cricket pads, which I had to deny were part of his regular costume. But walking into that park, Peter took the celery from his lapel and asked me to hold it, saying: 'If they ask me what that means, I won't know what to say.' So the celery remained invisible to the press."



Above left: *Doctor Who*'s producer John Nathan-Turner (left) was among those present on 15 April 1981 for the Fifth Doctor's photocall.

Above right: The Fifth Doctor – complete with prop celery.

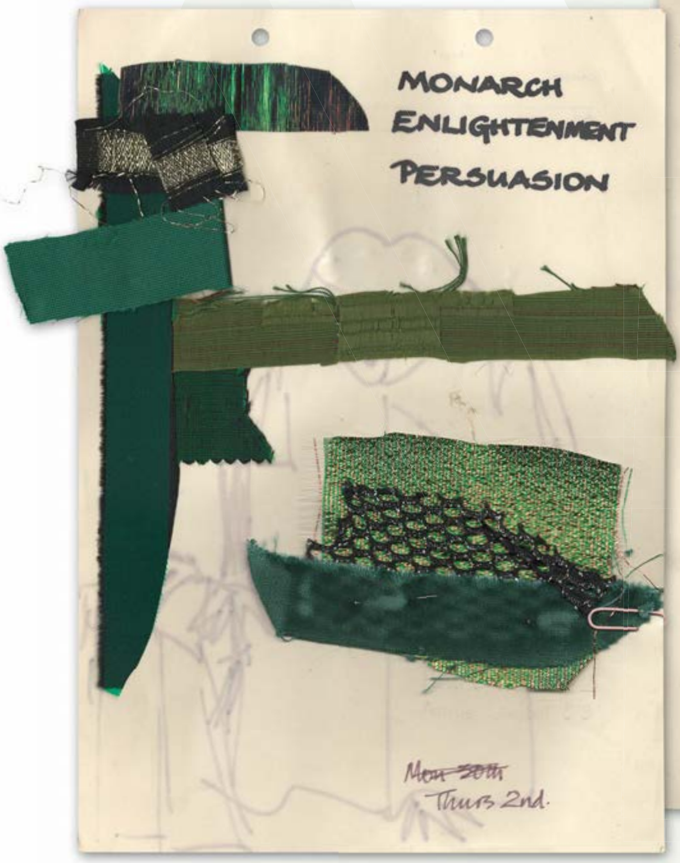
Doctor Who Magazine readers may not realise just how involved the costume teams were in checking for continuity during recording. "We're not responsible for it but, especially on *Doctor Who*, where there's no time to storyboard, it's the last thing a production assistant can deal with. You always finish a story with all the corridor shots, having done the 'meat' first, so on the last day the costumes didn't change but the helmets might have to be worn, carried or absent. The night before, I wrote the helmets' status on scene summaries and stapled them on camera cards. Next day, everyone's rifling through four episodes' worth of corridor scenes, and only I seemed to know where the helmets should be each time. Consequently, I'm on the studio floor all day with my list, calling through the scenery: 'The bad frogs have now taken your oxygen, so wear them while you run,' or whatever. That's typically how we got through it."

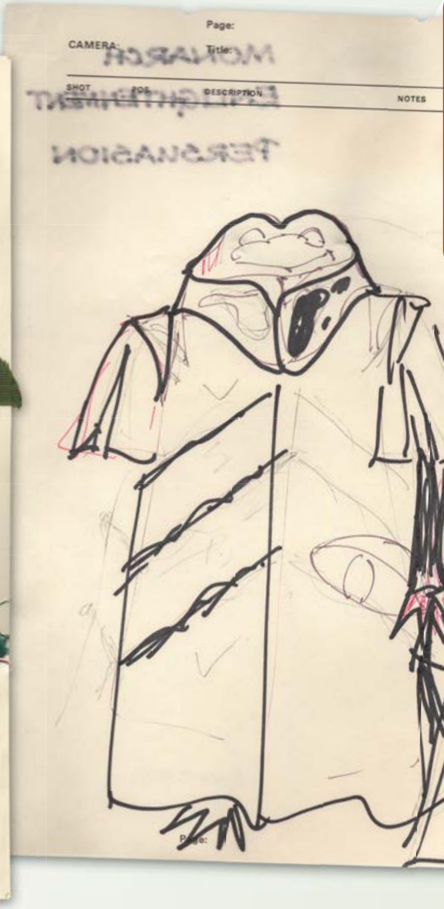
Was there a lot of pressure on Peter Davison during his first studio block? "It was very high-profile, and hard on him, but he was always charming. Once, when Peter sat down in a hi-tech chrome chair, his frock-coat buttons neatly caught in its holes. When he stood up, he wore the chair too. He thought that very funny. I had to Sellotape over those holes."

Summing up, Colin mused: "I presume Peter's outfit was successful, as I've seen enough people copying it, so I suppose it's the most famous costume I've done anywhere. I'm afraid John Nathan-Turner took my original design – a collage, as I don't like painting. So I've never seen it since. I've seen many pictures of fans' copies at conventions, so perhaps it's the most accessible of the Doctor's costumes."

But it wasn't the only Doctor's outfit he'd have to design – as he discovered working on the programme's 20th anniversary adventure... **DWM**

To be concluded.





Far left: Fabric samples for the green-themed costumes worn by 'bad frog' Monarch and his android sidekicks, Enlightenment and Persuasion.

Left: Colin doodled another Monarch on the reverse of this page.

Above: Stratford Johns as Monarch.

CHARGER OF THE FRIGHT BRIGADE

Commander Skaak saddled up to lead the Sontarans into battle in last year's *Flux*. Director **JAMIE MAGNUS STONE**, actor **JONATHAN WATSON** and horse master **DYLAN JONES** tell **MARK WRIGHT** their war stories.

Many of *Doctor Who*'s most visually striking moments have fused the ordinary with the extraordinary. Think of Cybermen striding along in the shadow of St Paul's Cathedral, a giant spider clinging to Sarah Jane Smith's back, a spaceship smashing through the face of Big Ben... or how about a Sontaran on horseback in the Crimean War?

Jaws, including those of the Doctor and her friends, dropped when Commander Skaak (Jonathan Watson) trotted into view across that blasted battlefield in the opening moments of *War of the Sontarans*, the second chapter of last year's series-long epic *Flux*. "I wanted to ride a horse," Skaak tells the Doctor later on – and who can blame him?

Although Skaak's steed-borne introduction took up less than 60 seconds of screen time, it required a huge amount of careful planning. So how was it done?

> **"I PUSHED QUITE HARD TO GET HORSES INTO THE EPISODE."**
> JAMIE MAGNUS STONE

After an acclaimed run directing four episodes of the 2020 series, Jamie Magnus Stone returned to *Doctor Who* to helm three episodes of *Flux*: *The Halloween Apocalypse*, *War of the Sontarans* and *Village of the Angels*. Showrunner Chris Chibnall's Crimean War script, which also featured real-life battlefield medic Mary Seacole, allowed Stone to indulge his love of pre-production research.

"If there are references to 'classic' *Doctor Who*, I'll go away and start watching as many episodes as I can, because I know that there'll be little nods in there," he says. "It's a treasure trove of ideas. I also like understanding the lineage of the episode that I'm working on. I watched all the Weeping Angels episodes before *Village of the Angels*, and I went back and watched *The Time Warrior* [1973-74] and a bunch of Sontaran episodes before *War of the Sontarans*. If there's historical research to be done, I love that as well. I immersed myself in the Crimean War and read up on Mary Seacole. I hadn't really done a historical before, so I was really thrilled to be able to do that.

"I really love the Sontarans," continues Jamie, who found the monsters informing his visual thinking from an early stage. "They're this really fun blend of belligerence and violence, but also humour. That blend of something scary and funny – it's just *Doctor Who* in a nutshell. I really liked the rougher take on the Sontarans that we were able to lean into here, where they look more battle-hardened, and their armour looks used and rusted and heavy. There was a grit to it which I really liked. *The Time Warrior*, in particular, had this amazing texture. A lot of it was shot on film in those real locations that looked cold – those old castles that have an authentic texture to them. I tried to make sure that we had that in *War of the Sontarans*."

The dilemma for any director on *Doctor Who* is how to square the circle of making an impact while not blowing your entire visual effects budget before the opening titles. Chris Chibnall's original script featured thousands of Sontarans marching onto the Crimean battlefield in the opening minutes. With a major skirmish between British and Sontaran forces also planned for the episode's climax, Jamie approached his showrunner with an elegant budget-saving idea that would also create a potent *Doctor Who* moment.

"I pushed quite hard to get horses into the episode because initially there weren't any in the story at all," explains the director. "One of the first things that comes to mind when I think of the Crimean War is the Charge of the Light Brigade and the horses. So I did a little Photoshop with some Sontaran toys. I photoshopped them into a painting →

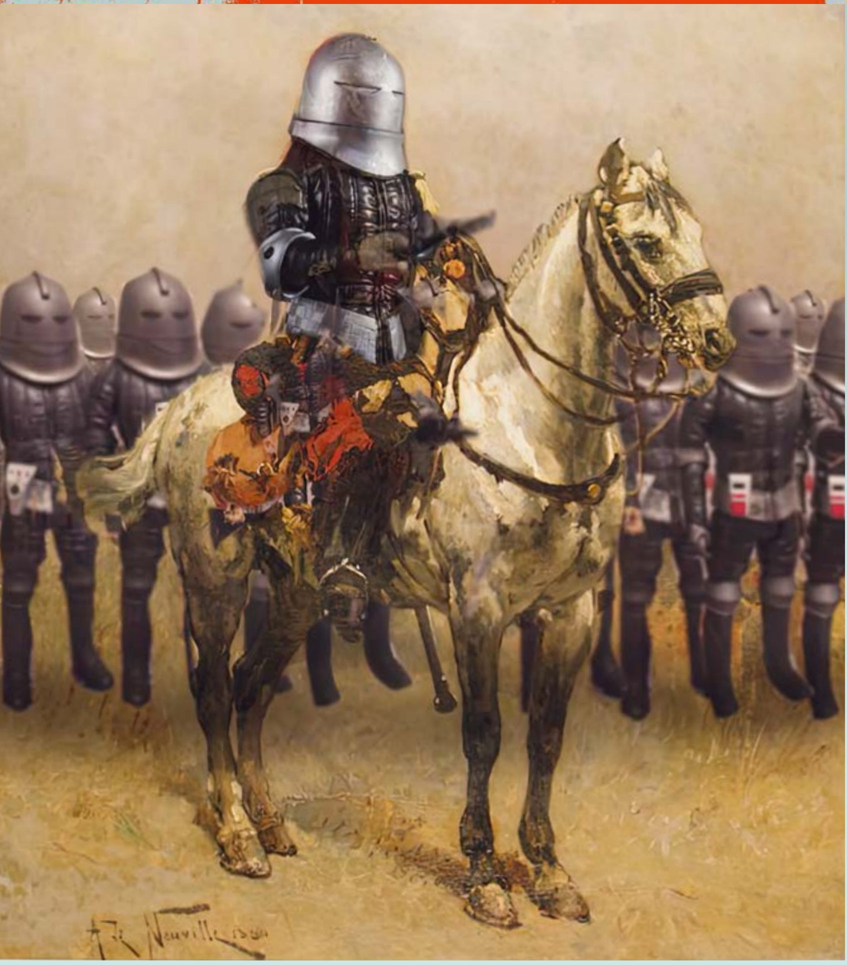
Opposite page: Horse master Dylan Jones and team with Zaleno, on location for *War of the Sontarans* (2021).

Top left: Preparing to record the scene with Skaak on horseback.

Top right: John Bishop poses for a photo with Zaleno.

Above inset: Director Jamie Magnus Stone and Skaak actor Jonathan Watson.

Left: Skaak arrives on the battlefield.



Above: Jamie Magnus Stone's concept image of a Sontaran on a horse.
Below: Cast and crew rehearse a shot.

→ of the Crimean War onto horseback and sent it off to Chris and the other producers. Chris, thankfully, really liked it, and then wrote that really funny line about riding the horse off the back of it. What was underneath that, for me, was just wanting the first time we saw the Sontarans to give them an impact – to have a reason why they'd be up high."

It's one thing to envision a Sontaran commander astride a horse on the printed page, but it's quite another to make that a reality on screen. You can lead a horse to a Sontaran, but can you lead a Sontaran to a horse?

"When the offer came in, suddenly they were saying, 'You might have to be on a horse.' It wasn't a deal-breaker, but there was a chance it was going to happen," recalls actor Jonathan Watson, who was cast as various Sontaran commanders, including Skaak, throughout *Flux*'s run. Skaak would be required to display equestrian abilities, but how were the actor's own riding skills? "It was okay, because I'd done it before," says Jonathan cautiously. "It was one of those things earlier on in my career, back in the 1980s. I took a few lessons, just to have the skill. I'm not by any stretch of the imagination all that accomplished, but I can sit on a horse without being too nervous. Before I went down to Cardiff, I know somebody who's got a stable, so I had a canter around for half an hour. I didn't want it to come as a complete shock to the system when I got there."

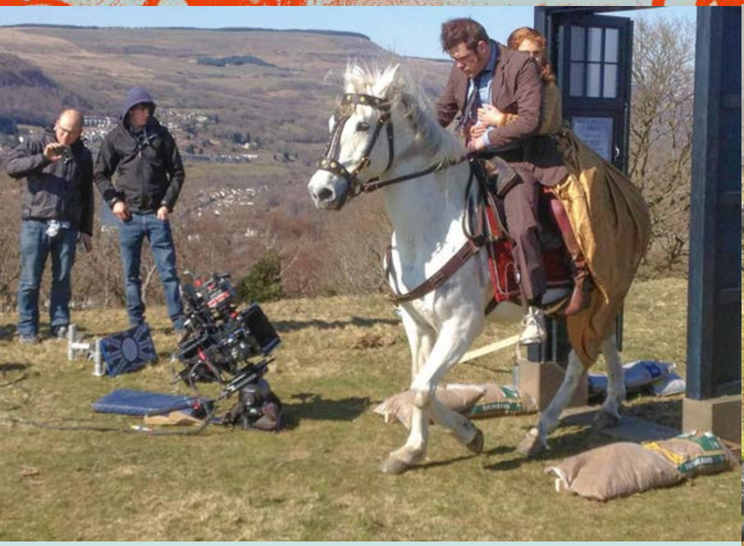
With a Sontaran in place and ready to ride, the other crucial element was the horse. This led the *Doctor Who* team to turn once again to Dylan Jones at Dolbadarn Film Horses, based in Gwynedd in north-east Wales – a family business originally established in the 1970s. Dylan has worked as a horse master and supplier on films and television shows ranging from *Clash of the Titans* (2010) to *Game of Thrones* (2011-19). "The biggest break for me and my team was working on *Merlin* for BBC Wales – we got the call for season two in around 2008," he says. "In 2013, I was asked to supply a principal horse for *The Day of the Doctor*, for *Doctor Who*'s 50th anniversary. We had stunt doubles perform the shots of the horse jumping through the TARDIS doors, and then close-ups of David Tennant and Joanna Page [playing Queen Elizabeth I] up on the horse for dialogue."

"IF I HAVE A TRICKY SITUATION, I CAN COUNT ON ZALENO 100 PER CENT." DYLAN JONES

That four-legged star was Zaleno, who was called back into action for *War of the Sontarans*. "He's unflappable," says a proud Dylan. "He's a veteran now, a Spanish gelding in his early 20s. If I have a tricky situation, I can count on him 100 per cent to perform dead on the mark. He's a confidence-giver. He's such a kind animal. Everybody loves him."

"Zaleno was great," agrees Jonathan Watson. "But he was absolutely huge! I think they got the biggest horse they could find."

"Yeah, he's big," says Dylan, laughing. "He's quite stocky, but because he's been a driving horse, he's got a very big neck as well. He stands proud; his neck rises above his body, so it makes him look a lot bigger than he actually is."



The sequence demanded a huge amount of preparation to ensure cast, crew and Zaleno were safe at all times. One of the biggest challenges was dealing with the weather conditions.

"It was a really difficult shoot," says Jamie. "All the stuff in the Crimea, we were filming in December in Wales in horrible wind and rain, and I think you can see it in a lot of the shots where it looks like special effects mist, or [that] we had a rain machine. It's not – we were filming in sideways rain seemingly the whole time! All of our equipment caked in mud and breaking down. We lost seven tents to high winds. Every shot that we got in the can felt like it was a battle to get. But I think that percolates down through the lens, it's got an atmosphere to it."

For Dylan Jones – who, prior to *War of the Sontarans*, also worked on the historical prologue to 2019's New Year Special *Resolution* – the weather was just one of many concerns. "As horse master, I control all the health and safety for any horse work on set. I make sure that we know what's required of Zaleno beforehand. I've read through the script, I know the actions required. You have to choose the right horse, knowing that the horse will do its job, usually as a 'one-take wonder'. The worst thing that can happen to a horse master, his team and the horse is that we have to repeat the action a million times because the horse hasn't settled.

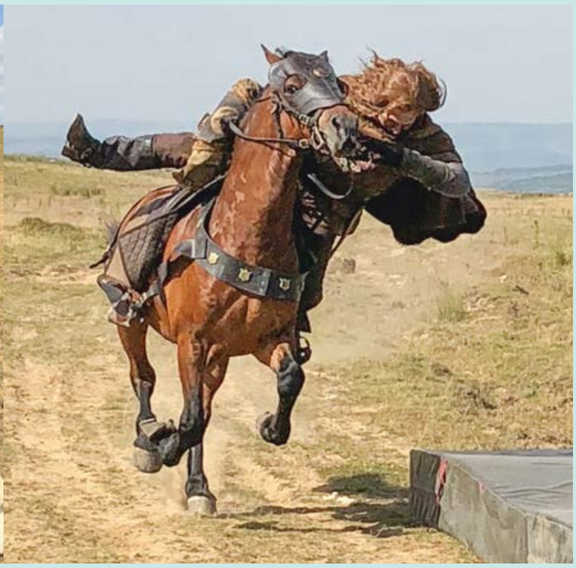
"I've got people on the ground looking for potential dangers all the time. If there's anything that might be a risk, it gets flagged up to me so I can then speak to the assistant directors. We want the artist or stunt double, and the horse, to have any risk eliminated."

With all the preparations completed, and cast and crew on location, ready to shoot, it was time for Skaak's big moment. However, it wasn't quite as straightforward as it looked on screen... →

ZALENO THE WONDER HORSE

Zaleno, who played Skaak's steed in *War of the Sontarans*, has enjoyed a long career in films and TV, stretching back over a decade. "He's a veteran now," says horse master Dylan Jones. "I actually bought him as one half of a driving pair in Spain, so he came over with his driving partner in 2010. After his initial training, Zaleno's first job was working on Steven Spielberg's *War Horse* [2011] for six months. Then he became a principal actor's horse on *Merlin* for the rest of the show's run, so he gained his experience straight away."

What made Zaleno the perfect horse to train as a screen performer? "His temperament was unflappable," believes Dylan. "He was so trainable, he was very calm. And generous. He just took everything in like a sponge. He'd had training as a driving horse over Spain. Because he was used to driving in cities in Spain, he was desensitised to loud noises, he was used to buses and lorries. I had the basis there to train him on further, just to fine-tune his skills to become a performer for TV and film. Over the years, he's been one of those horses that is so reliable. He knows his job inside out."



Top left: Zaleno records a scene for *The Day of the Doctor* (2013), with Ian Van Temperley and Annabel Canavan doubling for David Tennant and Joanna Page as the Doctor and Queen Elizabeth.

Top right: Zaleno meets the boom mike operator on *War of the Sontarans*.

Above: Santiago Cabrera as Sir Lancelot, riding Zaleno in the fourth series of *Merlin* (2011).

Far left: Dylan Jones (right) with the horse used in the prologue of *Resolution* (2019).

Left: Stunt work in the prologue of *Resolution*.

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CHARGER OF THE FRIGHT BRIGADE

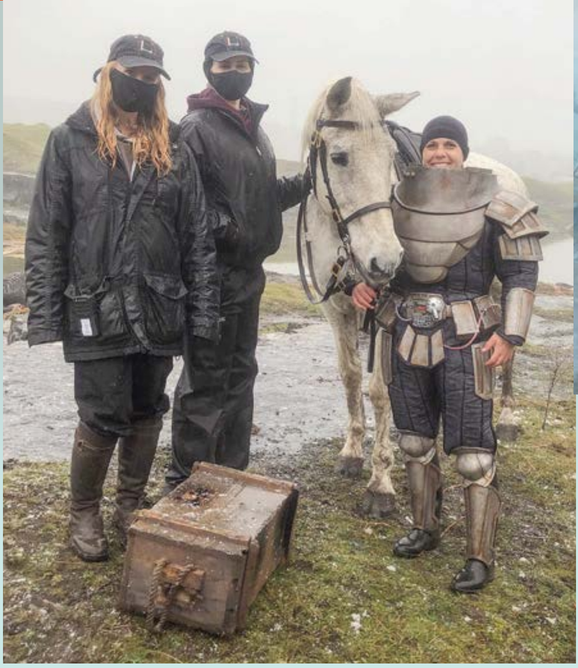
Right: Stunt double Annabel Canavan (right) dons Sontaran armour.

Far right: Skaak's on-screen entrance.

Below inset: Sorsha (Joanne Whalley), Madmartigan (Val Kilmer) and Willow (Warwick Davis) in *Willow* (1988).

Bottom: Sean Connery as Zed and Charlotte Rampling as Consuella in *Zardoz* (1974).

Behind-the-scenes photos © Dolbadarn Film Horses, *www.filmhorses.co.uk*



→ "Here's a little secret for you," confides Jonathan Watson. "The shots with the helmet on were actually with a stunt double. Because the actual make-up, the prosthetics can't accommodate the helmet going over it. If you look at the images, you'll see that the head is quite a bit bigger."

The double in question was Annabel Canavan, whom Dylan Jones had already introduced to Zaleno – "so she could actually get accustomed to the restrictions of the Sontaran costume," Dylan recalls. "My safety crew are warming Zaleno up off-set so he's in performance mode, and when they're ready to shoot he's finely tuned, he's focused, he knows exactly what his job is. As soon as the cameras are rolling the horse performer and artist do the job. For the close-up, I had my safety crew holding onto Zaleno on the other side of the saddle, and we helped Jonathan Watson up."

Jonathan laughs at the memory of clambering onto the back of an enormous Spanish gelding, in full Sontaran armour and prosthetics, in the freezing cold Merthyr Tydfil landscape that doubled for the Crimea. "The boys had to get a small aluminium ladder for me to climb up onto this horse. Once you're up there, there really wasn't much movement because the fantastic armour that [costume designer] Ray Holman designed was tremendous, but quite restricted your movement. There was a guy holding the horse on another rein, because if a car had backfired, the next time you saw me I'd have been in Hereford! It was on my last day. The whole thing took a couple of hours."

> **"THE BOYS HAD TO GET A SMALL ALUMINIUM LADDER FOR ME TO CLIMB UP ONTO THIS HORSE."**
> JONATHAN WATSON

He readily agrees, however, that the chance to play a squat alien warmonger on horseback is one of the best reasons to become an actor. "I feel very fortunate that I was given the opportunity, because it was so exciting to do. It was a real privilege."

"I think *War of the Sontarans* is my favourite episode of the series," says Jamie, who was delighted with how the horse sequence came off. "I'm really pleased that it worked out well. It gave us a nice, saucy power shot, to give the opening of the episode a bit of visual flair."

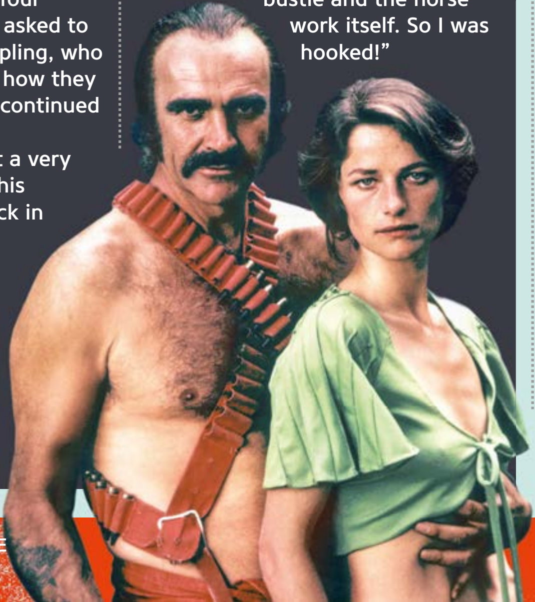
For Dylan Jones and his team at Dolbadarn – not to mention Zaleno – *War of the Sontarans* was another chance to bring their expertise to one of the BBC's most popular programmes. "I'm really proud that we've been chosen three times now to work on *Doctor Who*, because the show is based in Cardiff, and we are a Welsh-based TV and film horse team. So it's really nice that we're invited to work on such a prestigious show.

"I've been doing what I do now for 25 years," Dylan adds. "It takes around three to five years to train up a horse like Zaleno from scratch, to gain the skill set and the knowledge to become a film horse. They need to be docile, they need to be intelligent, and they need to look after the artist on their backs. They're very sharp, and they're very courageous. They love performing and you can actually see it on their faces. We know them inside out. They're more like family." **DWM**

A FAMILY BUSINESS

Dolbadarn Film Horses dates back to the early 1970s, when Dylan Jones' parents opened a hotel and riding centre at an old coaching inn at the foot of Mount Snowdon. Travelling to Ireland to pick up five cobs from movie horse master Austin Gaskin, Dylan's parents discovered the promised horses weren't available immediately because they'd been co-opted – for the 1974 fantasy film *Zardoz*, starring Sean Connery. "My dad was asked to assist Austin," says Dylan. "He actually stayed there for three to four weeks, and my mum was asked to double for Charlotte Rampling, who was on the movie. That's how they got thrown into it, and it continued throughout the 70s."

Introduced to horses at a very early age, Dylan built up his knowledge naturally. "Back in 1987 George Lucas came over to film *Willow* at a local slate quarry," he recalls. "Greg Powell, the horse master, contacted my father and asked for 100 local horses and riders. That was my first true introduction to filming. After school, I was allowed to go down to the stable block and help out, probably causing a load of chaos. I remember clearly I was allowed to go to one of the night shoots on *Willow*. And I was mesmerised by the hustle and bustle and the horse work. So I was hooked!"



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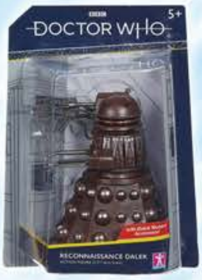

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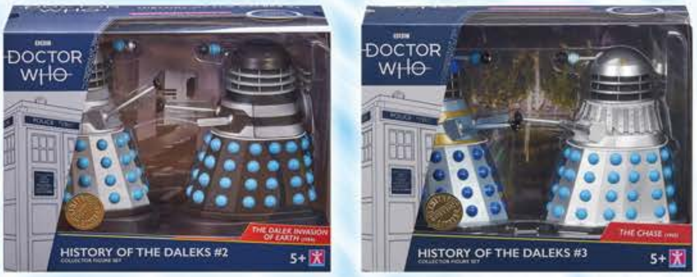

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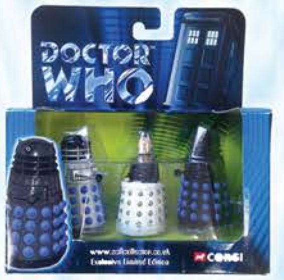

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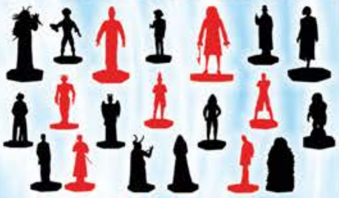

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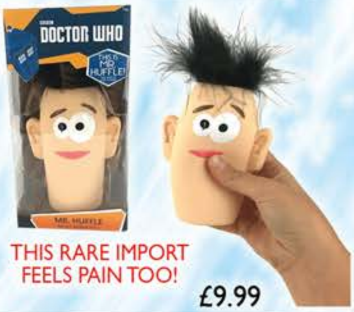

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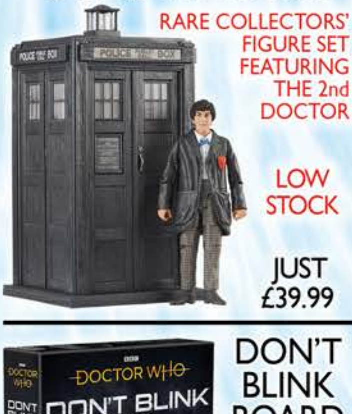

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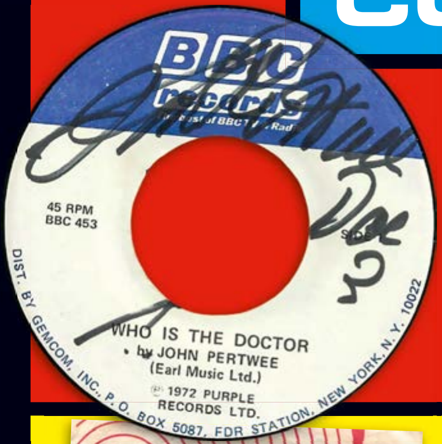
BBC records
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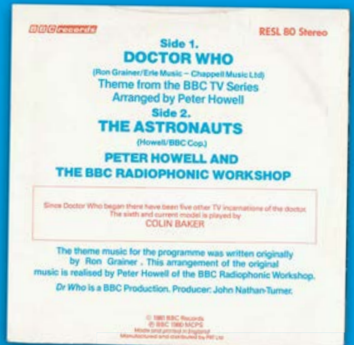
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Theme from the BBC TV Series
Arranged by Peter Howell
Side 2.
THE ASTRONAUTS
(Howell/BBC Cop.)
PETER HOWELL AND
THE BBC RADIOPHONIC WORKSHOP

Since Doctor Who began there have been five other TV incarnations of the doctor.
The sixth and current model is played by
COLIN BAKER

The theme music for the programme was written originally by Ron Grainer. This arrangement of the original music is realised by Peter Howell of the BBC Radiophonic Workshop.

Dr Who is a BBC Production. Producer: John Nathan-Turner.

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Pinnacle RECORDS
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A
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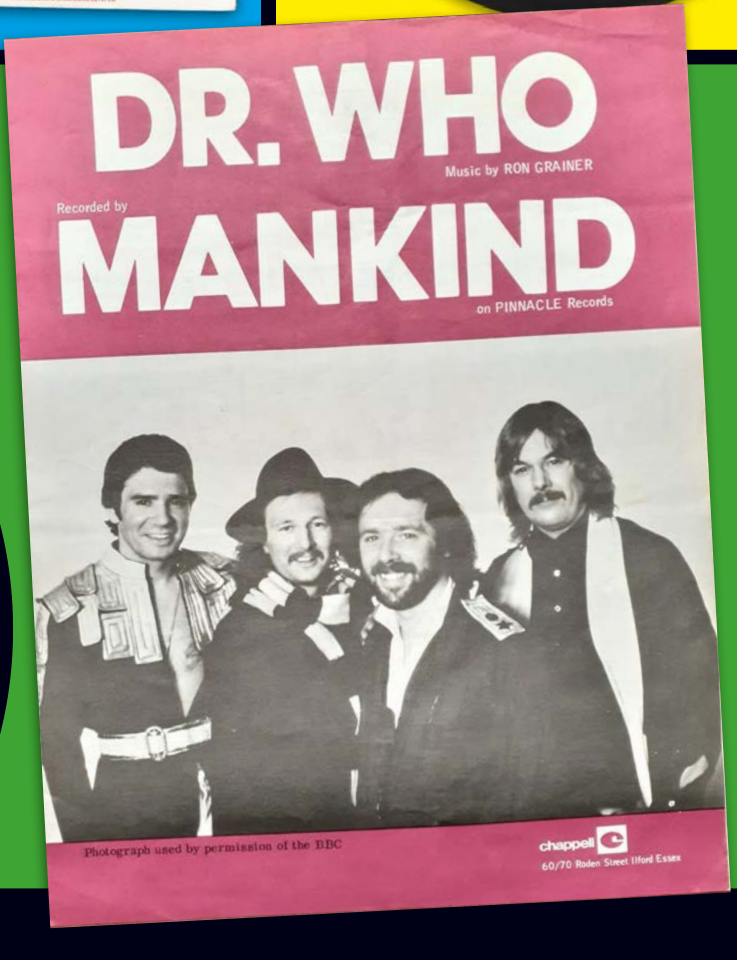
DR. WHO
Music by RON GRAINER
Recorded by
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The Theme Tune

It goes ‘doo-wee-ooo, diddly-dum, diddly-dum’ – and some people can’t get enough of it. JAMIE LENMAN meets the collectors of the original earworm...

What’s the most recognisable element of *Doctor Who*? Is it the Daleks? Maybe the TARDIS? Could it even be the sonic screwdriver? Worthy candidates all, but there’s one facet of the programme that was (literally) first out of the box on 23 November 1963 – one that instantly mesmerised a generation, and would go on to mesmerise many more.

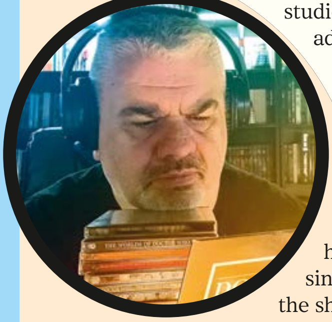
It is, of course, the theme tune – originally composed by Ron Grainer, but rearranged and re-recorded by a host of others.

Comforting yet terrifying, old but always new, this bizarre collection of alien sounds has become one of the most famous pieces of music in the world, and an integral part of the fan experience. “My earliest *Who* memories are of the [1980-85] Peter Howell theme, but the original [1963-66] version still haunts me to this day,” says Manchester writer James Silvester. “The way it fitted so neatly with the title visuals emphasised that fear. You knew the baddies were out there coming for you, but that your mate, the Doctor, would stop them and you just had to hang in there. I still get that tingle in the gut now when I hear it.”

Iain McLaughlin from Dundee, another writer, was similarly struck. “It didn’t sound like anything else, it was unique,” he says. “I didn’t know why it was different. I didn’t have a clue about how it was made. All I knew was that it was different and unique and sort of... *mine*.”

This idea of ownership chimes with the collector’s urge to physically hold the object of their desire – not always easy with a piece of music. “I always had a love of TV themes,” claims Mark Humphrey from Thurrock. “I would attempt to record them on a cassette tape, but was often thwarted by the continuity announcer, and no show could be switched off or turned over until the end credits had run their course.”

Luckily for Mark, Decca Records were quick off the blocks with a seven-inch single of Delia Derbyshire’s original arrangement in 1964, free from any interruptions. “Not only do you get the theme itself more or less exactly as Delia heard it in her studio – without all the later additions and alterations. But also, I’ve always really liked the B-side, *This Can’t Be Love* by Brenda and Jonny,” says Tim Worthington, yet another writer, this time from the North East. “It appears to have been an unreleased single that Decca just pulled off the shelf to fill the space.”



DOCTOR WHO
THEME FROM THE BBC TV SERIES

Opposite page, left to right, top to bottom: The label of *Who is the Doctor*, signed by Jon Pertwee. Photo © Chris Augustus; an early re-recording of the theme by Eric Winstone and his Orchestra (Erle Music, 1964); promotional material for Jon Pertwee’s *Who is the Doctor* (Purple Records, 1972); Mankind’s *Doctor Who (Cosmic Remix)* was reissued as a B-side in 1986; Peter Howell’s 1980 theme was reissued in 1982, now with a Fifth Doctor cover; the reverse of BBC Records’ 1985 reissue of the Howell theme; the B-side of *Doctorin’ the Tardis* by The Timelords (KLF Communications, 1988); the blue 12-inch vinyl of Mankind’s theme (Pinnacle Records, 1978); the 1978 sheet music release.

Above right: The very first release of the theme tune (Decca, 1964); collector James Silvester; BBC Records’ 1973 release.

Right inset: Collector Iain McLaughlin.

Right: The 2020 *Electronic Sound* exclusive single; collector Manus Sheridan has a copy of BBC Records’ 1986 12-inch release, with a holographic cover.

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Doctor Who
BBC records
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POLICE BOX
Stereo version of T.V. music

In 2020, *Electronic Sound* magazine offered a reissue of this seminal single (featuring a different B-side) with their 59th instalment, a special edition devoted to Derbyshire. “It was only available through the publishers of the magazine,” says Manus Sheridan, a police officer from North Wales who was lucky enough to bag one of the bright yellow discs. “It’s fab, and has a cover very reminiscent of the original theme sleeve, but without the TARDIS.”

In 1973, BBC Records released their own seven-inch single of Delia’s souped-up →

Canada
Mexico
DOCTOR WHO

MOTOR RECORDS
MTR 001
DOCTOR WHO
SIDE TWO
TIME TRAVELERS
(M. Stevens)

MOTOR RECORDS
MTR 001/12
DR WHO
(Ron Grainer)
Mankind
Produced by:
Arranged by:
Publisher:
Recorded at:
Recording Engineer:
Colour Disc by:
Design & Artwork by:

DR. WHO
DOCTOR WHO – COSMIC REMIX
Performed by MANKIND
2
ZRXL 193
MCPS
BBC cassettes

→ stereophonic mix, and it's this version that a lucky James Silvester discovered, many years later, in the most unlikely of places. "I used to get in trouble at school for writing the Seventh Doctor and Ace into my compositions," he remembers. "For whatever reason, I had to get some stuff out of one of the class storage cupboards one day, and found this old vinyl sitting under a variety of craft stuff. I spent the rest of that school year begging to have it and was always bluntly told 'No,' as none of the teachers had any idea who it belonged to. Eventually, at the end of that year, my teacher relented and sold it to me for the princely sum of £1, which I'm told was donated to school funds. I still have it."

Richard Peake, a graphic designer from Blackpool, was given his first copy of the theme tune (and many others over the years) by his father. "My dad went shopping and came back with the Peter Howell version of the theme on seven-inch vinyl," he says. "This was before the new theme had even been used in the show. It was very shocking to hear such a different version, but I loved it."

Before long, Richard had built a huge collection of *Doctor Who* records, courtesy of his bargain-hunting father. "My dad started selling at car-boot sales in the mid-1990s, but he usually came back with more than he went with," he says, chuckling. "Every time he saw a version of the *Doctor Who* theme, he bought it for me. I can't say how many versions I have."

Apart from official BBC releases, a multitude of different artists have released their own versions, often making serious headway in the UK charts. The funkiest of these is Mankind's delirious disco rendition from 1978. "For shame, for shame," says Dundee's Iain. "I bought it because it was *Doctor Who*, and that meant I needed it. I was about 11 and by then the collection gene had kicked in. It takes me back to watching *Top of the Pops*, and to a very happy point in life."

Middlesbrough maths teacher Stephen Roddam admits to owning several different pressings of this space oddity, despite its debatable pedigree. "I gradually accumulated various copies of the Mankind theme after picking up most of them cheaply, second-hand," he says with a shrug. "While it's not the best version ever, it has a certain charm, and it did reach number 25 in the UK singles chart." A quarter of a million record buyers can't all be wrong!

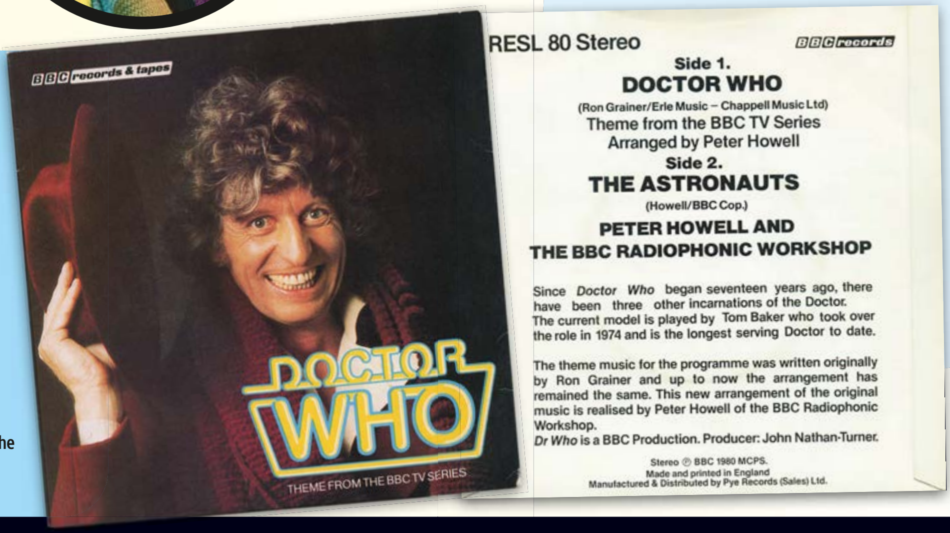
And yet, it may be that Mankind's hip reimagining of Ron Grainer's immortal composition isn't the weirdest version to materialise in the decade that taste forgot. That accolade must surely go to *Who is the Doctor*, released on Purple Records in 1972 by our own Jon Pertwee. "I love the song," says Chris Augustus from Knoxville, who was lucky enough to have his copy signed by the great man himself. "It fits Jon Pertwee's personality perfectly. It has a nice early 1970s feel to it, and Jon recites the words as opposed to singing. I loved the words so much, at one time I had them memorised."

In 1985, Iain McLaughlin obtained this quirky curio through a mail-order catalogue. "This was back in the days before the internet, so I'd never heard Jon Pertwee's *Who is the Doctor* when I bought it," he says. "It wasn't exactly what I expected, but I hooted with laughter and listened to it countless times. What I do like about it is that Pertwee gives it full beans – he really puts his all into it. I think everybody who's cast as the Doctor should have to record a version of *Who is the Doctor* as part of getting the gig."

Careful what you wish for, Iain. Believe it or not, Sylvester McCoy did actually record a 'spoons' version of the theme for Silva Screen's 1994 CD *The Worlds of Doctor Who*.

In fact, the only official recording of the tune that went

> **"Every time my dad saw a version of the *Doctor Who* theme, he bought it for me." Richard Peake**



RESL 80 Stereo

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Theme from the BBC TV Series
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Side 2.
THE ASTRONAUTS
(Howell/BBC Cop.)
PETER HOWELL AND
THE BBC RADIOPHONIC WORKSHOP

Since Doctor Who began seventeen years ago, there have been three other incarnations of the Doctor. The current model is played by Tom Baker who took over the role in 1974 and is the longest serving Doctor to date.

The theme music for the programme was written originally by Ron Grainer and up to now the arrangement has remained the same. This new arrangement of the original music is realised by Peter Howell of the BBC Radiophonic Workshop.
Dr Who is a BBC Production. Producer: John Nathan-Turner.

Stereo ℗ BBC 1980 MCPS.
Made and printed in England
Manufactured & Distributed by Pye Records (Sales) Ltd.

Above left: The 1978 12-inch of Mankind's version.

Above centre and right: The 'diamond logo' featured on another sleeve for the Mankind theme (Motor Records, 1978); Mankind's *Cosmic Remix* was included on side two of a 1986 cassette.

Above inset: Collector Richard Peake.

Right: The front and back of the original release of the Peter Howell version (BBC Records, 1980).

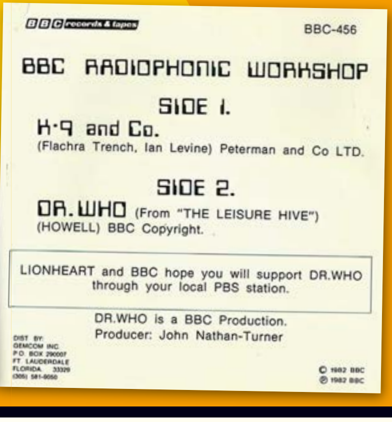
RUFF MIX

In December 1981, the BBC broadcast *Doctor Who's* first ever televised spin-off, *K9 and Company*. The following year, BBC Records and Tapes released a seven-inch single of its bouncing, bleeping theme tune, much to the approval of Chris from Knoxville. "I was always fond of the K9 character in the Tom Baker episodes, and my first attraction to the theme was its direct connection to that character," he says.

The evolution of the *K9* theme parallels the creation of its parent programme's more famous fanfare. Although it's assumed that Ron Grainer intended the *Who* theme to be played with a standard orchestra, it was eventually realised by the BBC Radiophonic Workshop, spearheaded by Delia Derbyshire, and became a milestone in electronic music. Similarly, *K9* co-composers Fiachra Trench and Ian Levine envisioned their work as an orchestral piece, only to have it recorded by the Workshop as an electronic jingle, this time engineered by Peter Howell. "Rock music of the 1970s and 80s contained lots of synthesiser sounds, so the synthesiser-based theme was very appealing," admits Chris.

Still, at least the *K9* theme has one up on its big brother with the addition of words – or, to be precise, one letter and one number. "Is that John Leeson's voice in the song? I don't know," wonders Chris. Back in the UK, Stephen Roddam lists his own copy as one of the oddest records he owns. "The lyrics must have taken several seconds to write," he says, grinning.

K-9 and Co.
THEME MUSIC
B/W DR. WHO LEISURE HIVE
DOCTOR WHO
K-9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BBC RADIOPHONIC WORKSHOP

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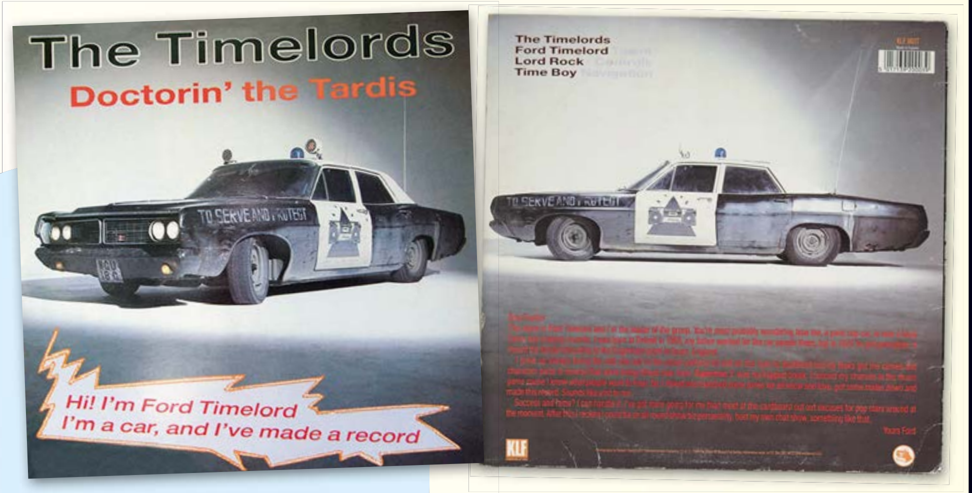
unreleased during the show's original run was the one created for the cutlery-clanger himself, baffling many fans. "My favourite is Keff McCulloch's version from the Sylvester McCoy era," says Matthew Jeffery from Perth. "It didn't really go *dun-der-dun* in the same way that previous versions did, but I loved the melody and especially the middle eight. I was very pleased that it appeared in both the opening *and* closing titles."

Mark Humphrey agrees. "I still feel that warm nostalgic glow when I watch a McCoy story, as I did in the 1980s and when I got my first McCoy VHS in the early 1990s," he beams. "The opening whoosh-bang… it's a sublime way to begin a show."

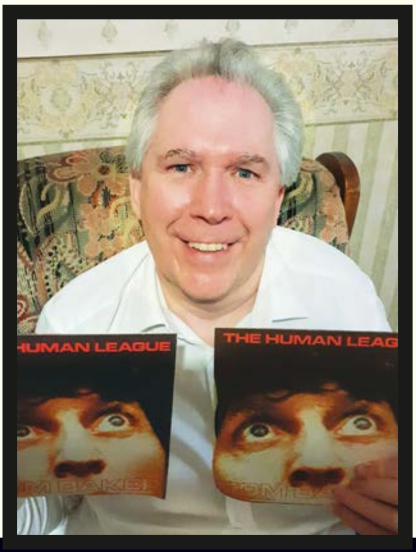
Happily, in 1988, *Doctor Who*'s 25th anniversary year, fans were able to buy the next best thing – a huge, romper-stomper mash-up from a group calling themselves The Timelords, later revealed to be an incarnation of pop wizards the KLF. "Who could resist the *Who* theme mixed with *Blockbuster* by The Sweet?" wonders Stephen. "At the time I lived near a superb independent record shop, Austin's Record Service, so I was able to get the various versions of the single. It was also a chart return shop, so I helped it on its way!"

"I bought the 12" of *Doctorin' the Tardis* before it had even charted, not because it was anything to do with *Doctor Who*, but because it was being played a lot by John Peel and Janice Long on Radio 1," says Tim, who singles out this particular release as a turning point in the programme's fortunes. "If you ask me, *Doctorin' the Tardis* is where the slow shift from people sniggering at rubber walls and cardboard monsters, to *Doctor Who* actually coming back in a form that the entire world loved, effectively begins."

Similarly, Stephen sees the single's success as a splash of cosmic karma in the face of indifference from some quarters. "In 1987, BBC Records wouldn't release →



WHO IS THE DOCTOR
PURPLE
JON PERTWEE
SIDE A
WHO IS THE DOCTOR
SIDE B
The SEA DEVILS
DOCTOR WHO
JON PERTWEE
POLICE BOX
BBC records & tapes



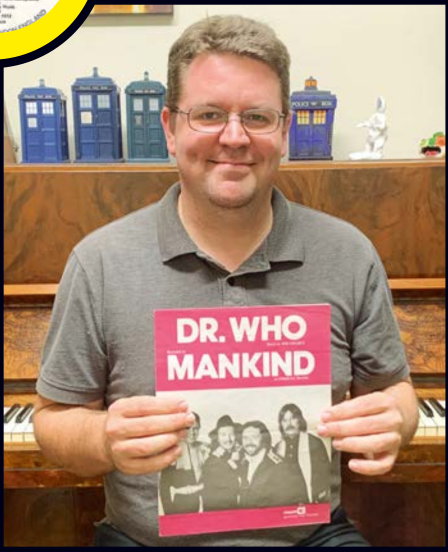
Top left and centre: The sleeve for the US release of the *K-9 and Co.* theme (BBC Records & Tapes, 1982).

Top right: Collector Chris Augustus.

Above: The sleeve of the UK chart-topper *Doctorin' the TARDIS*.

Far left: *Who is the Doctor* (Purple Records, 1972) and its 1982 BBC Records & Tapes reissue.

Left: Collector Stephen Roddam with his copies of The Human League's *Tom Baker*, the B-side to their single *Boys and Girls* (Virgin, 1981).

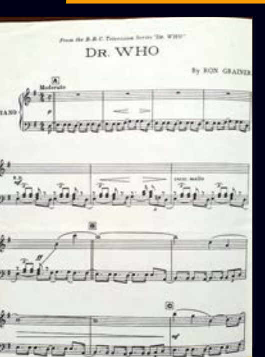


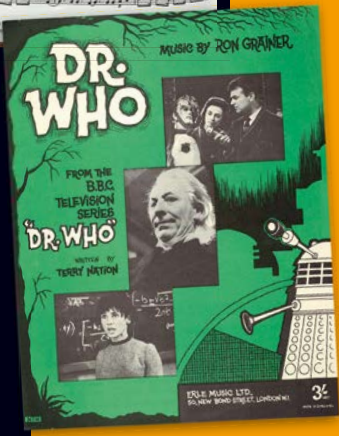
ONE-SHEET WONDER

Before CDs or even records, the only way to play your favourite tune in the comfort of your own home was to get hold of a piece of sheet music and flex your fingers on the old joanna. In the late 1990s, piano student Matt Jeffery did just this. "I first came across the sheet music at the City of Perth Library, in a book of TV themes which, as I recall, also included *Blake's 7* and *The Sweeney*," he says. "Each theme was accompanied by a photo from its respective series. For *Doctor Who* it was a picture of Louise Jameson as Leela."

Intriguingly, the written version of the theme includes a few embellishments absent from the broadcast iteration. "It starts off the same as the original theme, with a solo bass line, but after a few bars it deviates slightly by adding some chords – presumably to give the right hand something to do," explains Matt. "What follows is a faithful run through the theme, with more chords added to thicken up the melody the second time through."

Having initially photocopied the four pertinent pages from the library book ("for research purposes: honest, guv!"), Matt eventually bought his own copy from eBay a few years ago, adorned – inexplicably – with a photo of dance divas Mankind. "I would've preferred the original version with William Hartnell and co on the cover, but it's tricky to find," says Matt. "The stripy scarf worn by one of the band is a nice touch, though..."

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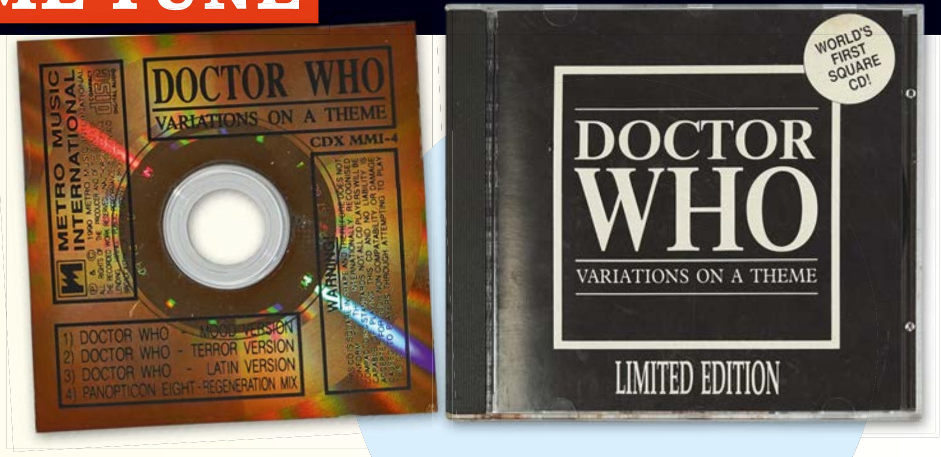
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→ the McCoy theme as a single due to perceived lack of demand," he reflects. "I was thus delighted when, the following year, the Timelords' single hit number 1 in the UK singles chart."

In 1989, as if to build on this momentum, Metro Music International released *Variations*, a special CD featuring four unique interpretations of the theme by three of the show's regular composers. Track two, Dominic Glynn's *Terror Version*, proved to be particularly inspirational for writer Iain. "When I was a spotty lad of 20 or 21, I submitted a script to [script editor] Andrew Cartmel at *Doctor Who*, and that *Terror Version* was in my head for a chase through the Dalek ship," he says. "It evoked a sense of what I recall from being a kid – a sort of relentless dread – and I love that. I love the thrill of being scared."

> **"The basic tune lends itself to almost anything."**
>
> **James Silvester**

Meanwhile, track three, Keff McCulloch's *Latin Version*, was designed to have the opposite effect, eventually achieving its own fame on BBC Worldwide's many VHS compilations. "Like a lot of people, my first taste of the *Latin Version* was the theme on the *Hartnell Years* and *Troughton Years* videos, so it was great to hear the full version on the CD," says James Silvester. "The basic tune lends itself to almost anything. The slow-paced, almost spaced-out *Mood Version*, the intense, exciting *Terror Version* and even the *Regeneration Mix* – they each provoke their own emotions in the listener, but always wrapped up in familiarity."

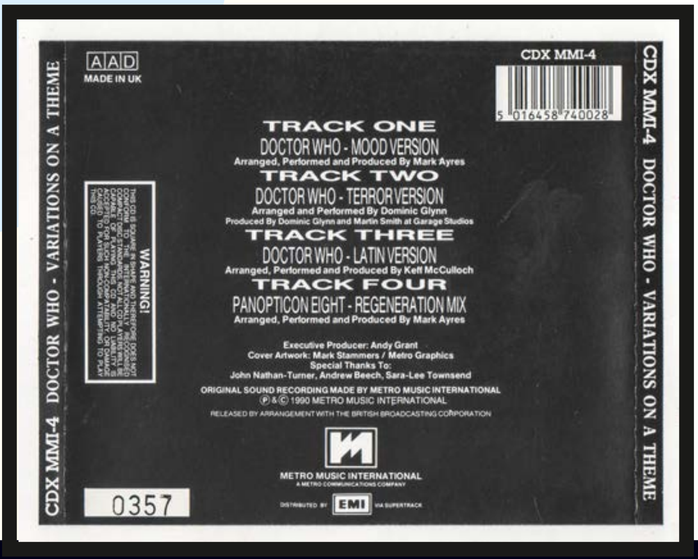
In 1990, a reissue of *Variations* would go down in history as the "WORLD'S FIRST SQUARE CD!" – possibly destroying a stackload of stereos in the process, despite the warning label printed on the disc itself ("NO LIABILITY IS ACCEPTED FOR... DAMAGE CAUSED TO PLAYERS"). "It looks like they made a standard round CD and just sawed it into a square shape," says designer Richard, still haunted by a disastrous technical hitch. "I'd just bought an early 1990s imported Japanese CD game console called the PC Engine CD," he explains. "I played the square CD in it, and it bust the CD player. Cost a fortune to get it fixed, and I've not dared play it again!"

Aside from proving that discs really should be round, the *Variations* EP also demonstrated the immense malleability of the original tune, giving some clue as to just why there have been so many different interpretations over the years. "In a lot of ways, it's the perfect reflection of the show itself, in that it can be anything you want it to be," says James. "It's a cliché that the show can be a horror one week and a comedy the next, but the same is true of the theme. It can be moody, scary, funny, ghostly or a flat-out rock fest; creatively, there's so much for musicians to get their teeth into. I'm still working on the definitive harmonica version though!" **DWM**

Above left: Matt Jeffrey with his copy of the Mankind-era sheet music.

Left: Part of the sheet music score; the sheet music's original 1964 cover.

Above centre and right: The notorious square CD *Doctor Who: Variations on a Theme* (Metro Music International, 1989) came with a warning about playing the disc!



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Arranged and Performed By Dominic Glynn
Produced By Dominic Glynn and Martin Smith at Garage Studios
TRACK THREE
DOCTOR WHO - LATIN VERSION
Arranged, Performed and Produced By Keff McCulloch
TRACK FOUR
PANOPTICON EIGHT - REGENERATION MIX
Arranged, Performed and Produced By Mark Ayres

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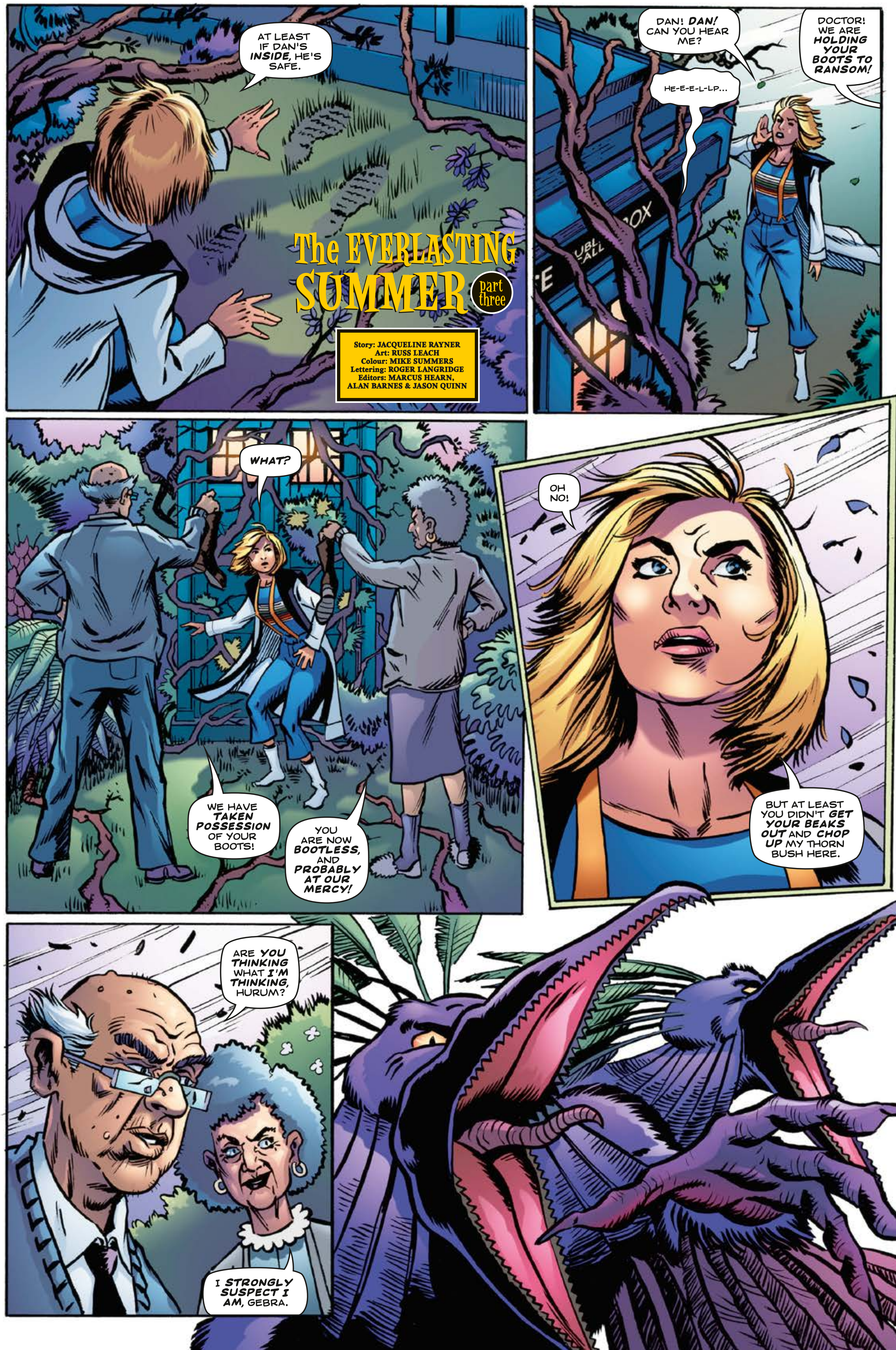
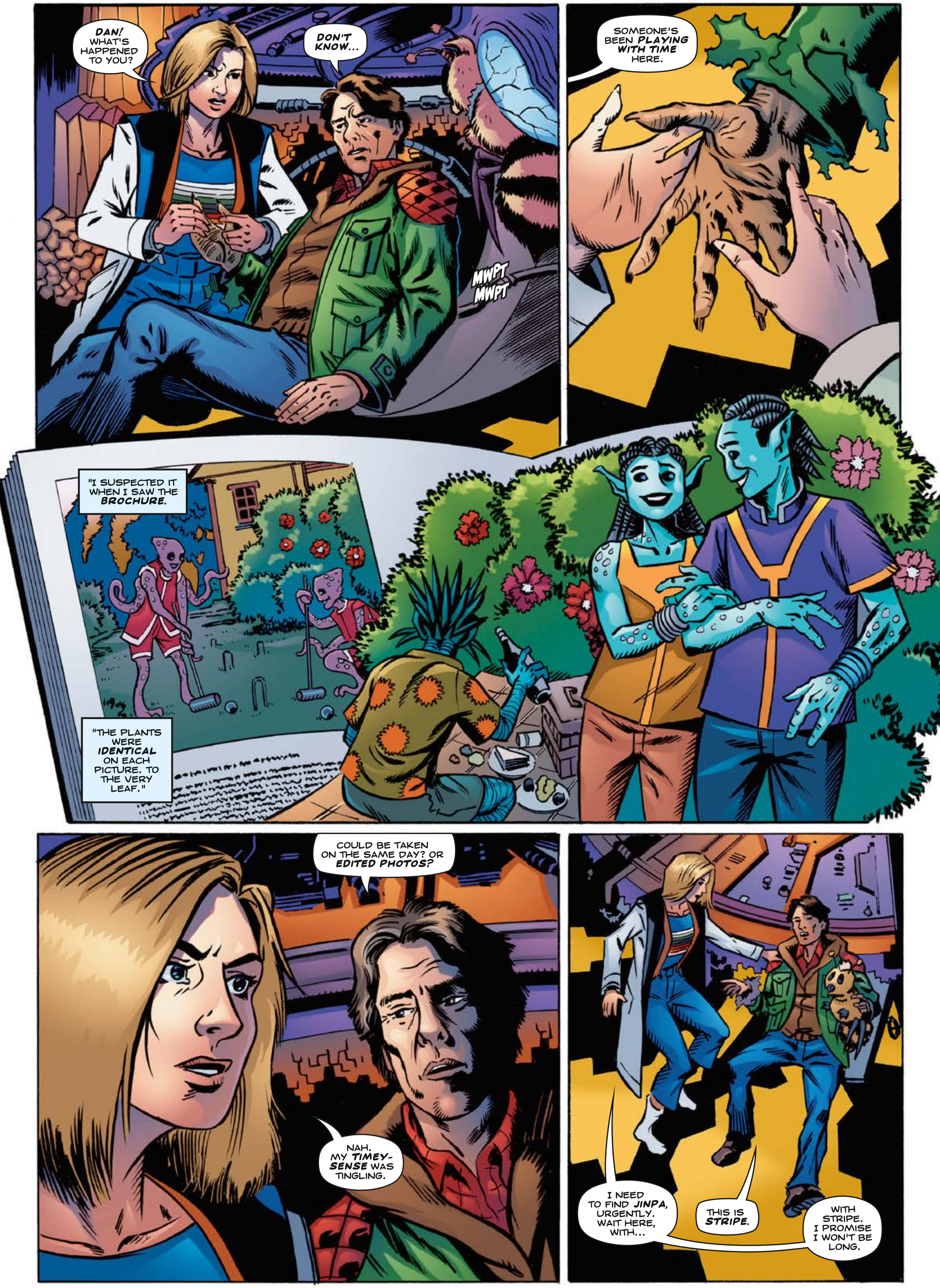
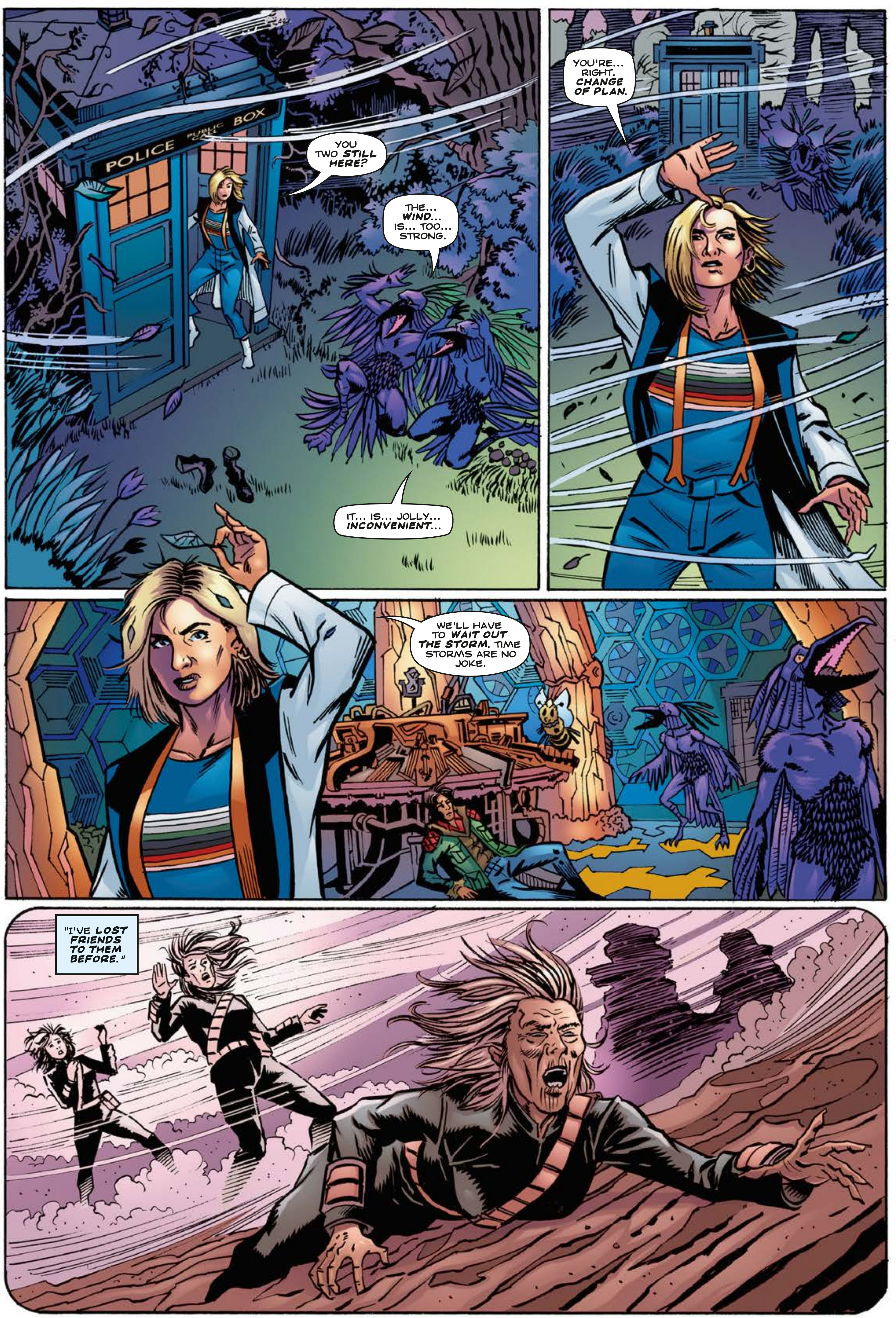

AT LEAST IF DAN'S *INSIDE*, HE'S SAFE.
DAN! *DAN!* CAN YOU HEAR ME?
HE-E-E-L-LP...
DOCTOR! WE ARE *HOLDING YOUR BOOTS TO RANSOM!*
WHAT?
WE HAVE *TAKEN POSSESSION* OF YOUR BOOTS!
YOU ARE NOW *BOOTLESS*, AND *PROBABLY AT OUR MERCY!*
OH NO!
BUT AT LEAST YOU DIDN'T *GET YOUR BEAKS OUT* AND *CHOP UP* MY THORN BUSH HERE.
ARE *YOU THINKING* WHAT *I'M THINKING*, HURUM?
I *STRONGLY SUSPECT I AM*, GEBRA.

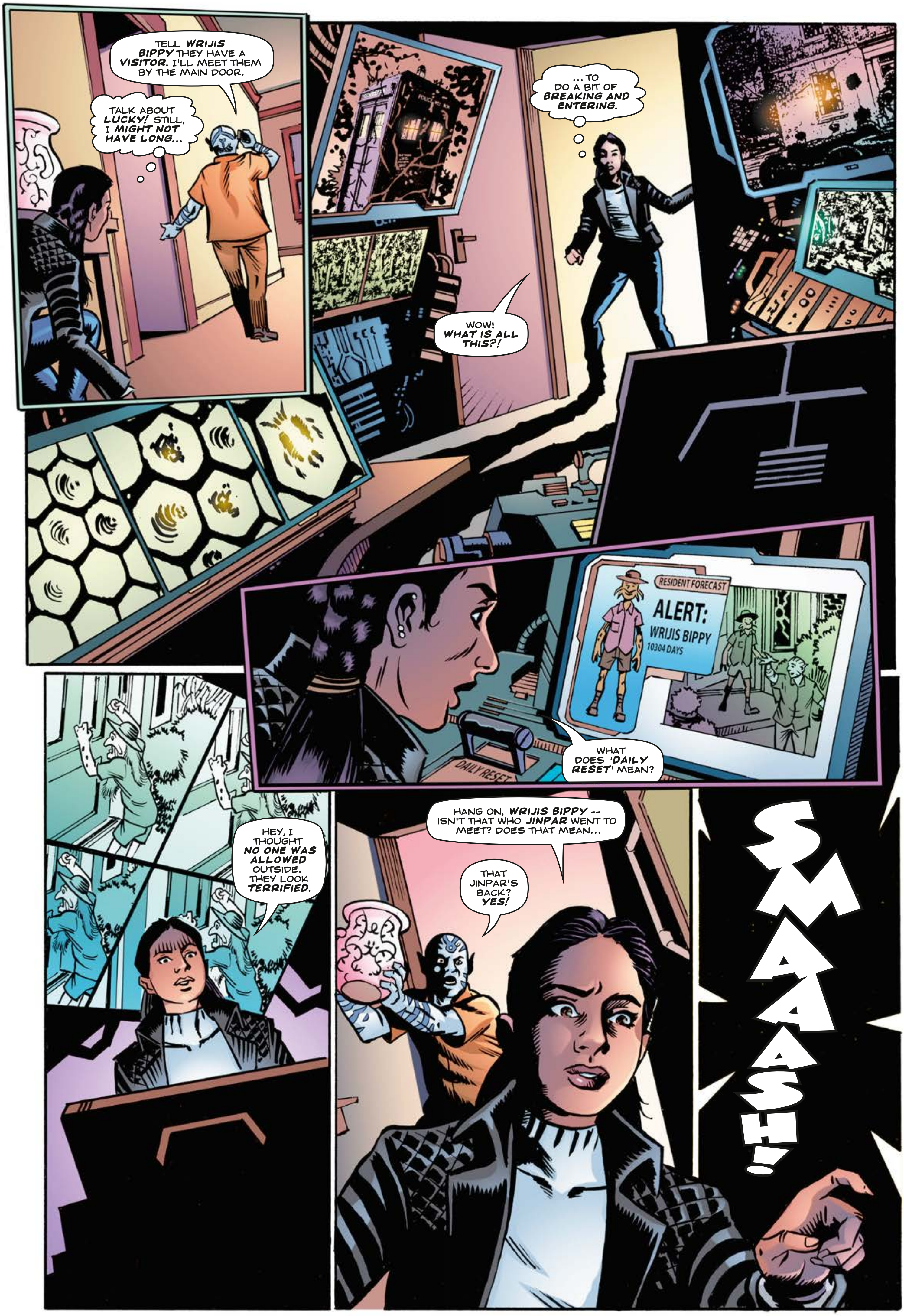
The EVERLASTING SUMMER

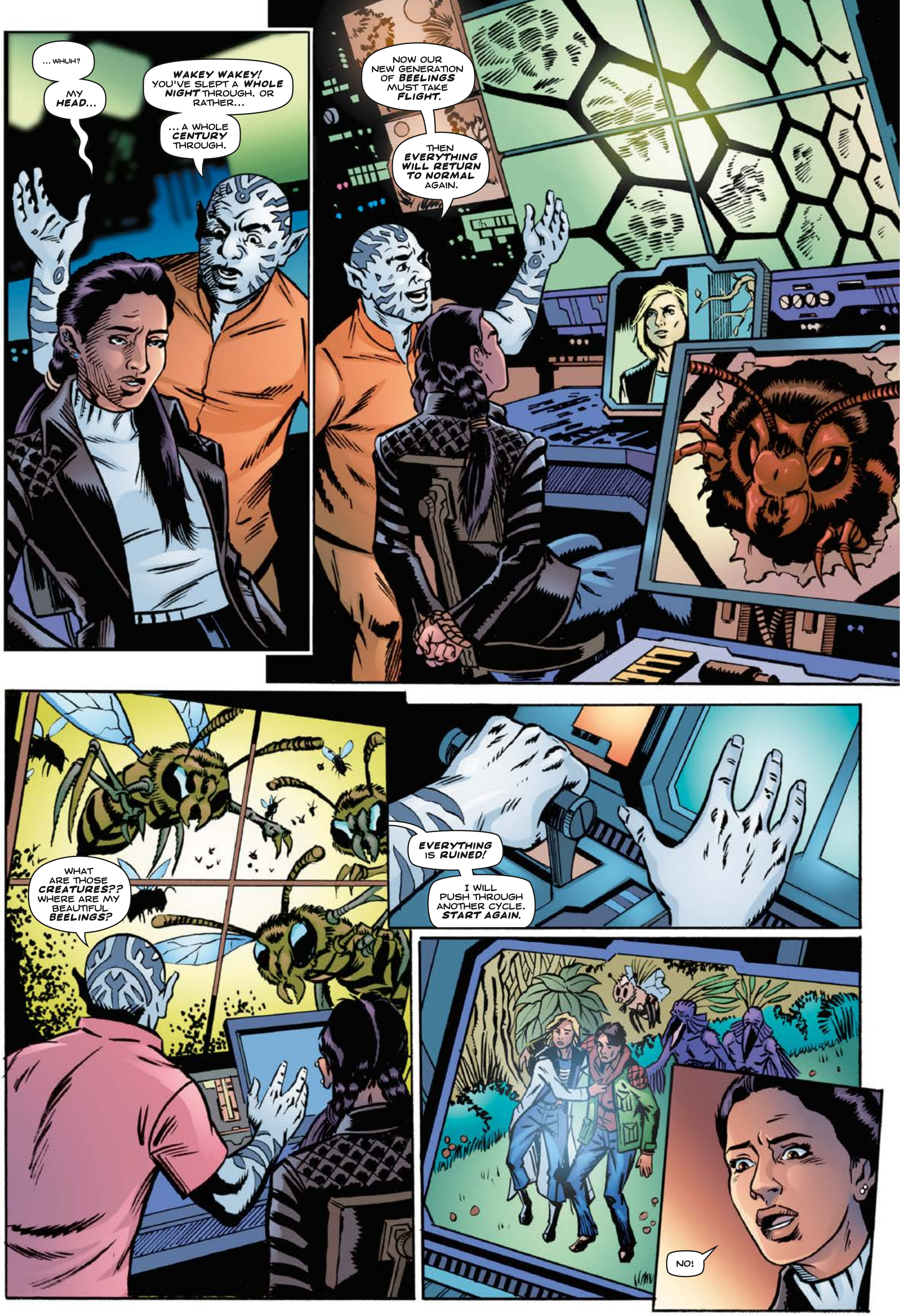
part three

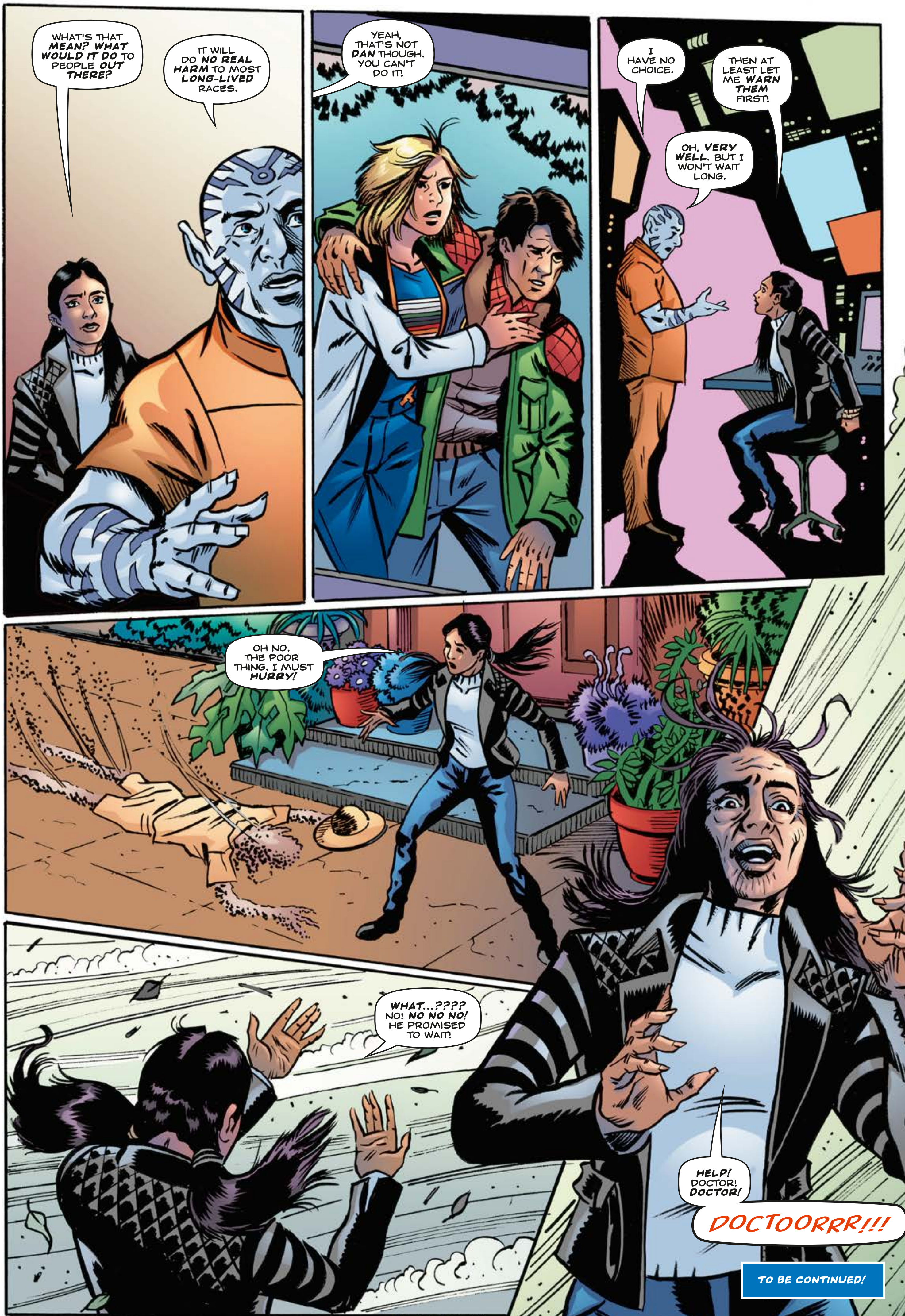
Story: JACQUELINE RAYNER
Art: RUSS LEACH
Colour: MIKE SUMMERS
Lettering: ROGER LANGRIDGE
Editors: MARCUS HEARN, ALAN BARNES & JASON QUINN


DAN! WHAT'S HAPPENED TO YOU?
DON'T KNOW...
MWPT MWPT
SOMEONE'S BEEN PLAYING WITH TIME HERE.
"I SUSPECTED IT WHEN I SAW THE BROCHURE.
"THE PLANTS WERE IDENTICAL ON EACH PICTURE. TO THE VERY LEAF."
COULD BE TAKEN ON THE SAME DAY? OR EDITED PHOTOS?
NAH. MY TIMEY-SENSE WAS TINGLING.
I NEED TO FIND JINPA, URGENTLY. WAIT HERE, WITH...
THIS IS STRIPE.
WITH STRIPE. I PROMISE I WON'T BE LONG.


POLICE PUBLIC CALL BOX
YOU TWO STILL HERE?
THE... WIND... IS... TOO... STRONG.
IT... IS... JOLLY... INCONVENIENT...
YOU'RE... RIGHT. CHANGE OF PLAN.
WE'LL HAVE TO WAIT OUT THE STORM. TIME STORMS ARE NO JOKE.
"I'VE LOST FRIENDS TO THEM BEFORE."


TELL WRIJIS BIPPY THEY HAVE A VISITOR. I'LL MEET THEM BY THE MAIN DOOR.
TALK ABOUT LUCKY! STILL, I MIGHT NOT HAVE LONG...
... TO DO A BIT OF BREAKING AND ENTERING.
WOW! WHAT IS ALL THIS?!
RESIDENT FORECAST
ALERT:
WRIJIS BIPPY
10304 DAYS
DAILY RESET
WHAT DOES 'DAILY RESET' MEAN?
HEY, I THOUGHT NO ONE WAS ALLOWED OUTSIDE. THEY LOOK TERRIFIED.
HANG ON, WRIJIS BIPPY -- ISN'T THAT WHO JINPAR WENT TO MEET? DOES THAT MEAN...
THAT JINPAR'S BACK? YES!
SMAASH!


...WHUH?
MY HEAD...
WAKEY WAKEY! YOU'VE SLEPT A WHOLE NIGHT THROUGH. OR RATHER...
...A WHOLE CENTURY THROUGH.
NOW OUR NEW GENERATION OF BEELINGS MUST TAKE FLIGHT.
THEN EVERYTHING WILL RETURN TO NORMAL AGAIN.
WHAT ARE THOSE CREATURES?? WHERE ARE MY BEAUTIFUL BEELINGS?
EVERYTHING IS RUINED!
I WILL PUSH THROUGH ANOTHER CYCLE. START AGAIN.
NO!


WHAT'S THAT **MEAN? WHAT WOULD IT DO** TO PEOPLE **OUT THERE?**
IT WILL DO **NO REAL HARM** TO MOST **LONG-LIVED** RACES.
YEAH, THAT'S NOT **DAN** THOUGH. YOU CAN'T DO IT!
I HAVE NO CHOICE.
THEN AT LEAST LET ME **WARN THEM** FIRST!
OH, **VERY WELL.** BUT I WON'T WAIT LONG.
OH NO. THE POOR THING. I MUST **HURRY!**
WHAT...???? NO! **NO NO NO!** HE PROMISED TO WAIT!
HELP! DOCTOR! **DOCTOR!**
DOCTOORRR!!!
TO BE CONTINUED!

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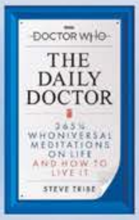

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The Invasion of Time Parts Five to Six

ALAN BARNES navigates the labyrinthine byways of the TARDIS-set finale to this 1978 story.

Notoriously, *The Invasion of Time* ends with an episode-long runaround inside the Doctor's TARDIS – two Sontarans chasing the Doctor (Tom Baker) and friends along brick-lined, concrete-floored corridors, in and out of brick-lined, semi-derelict rooms. At one point, after the Doctor tells his allies to "Pick a door, any door" off one of those corridors – like a stage magician saying "Pick a card, any card" – all four end up together in the TARDIS sickbay. "I wish you'd stabilise your pedestrian infrastructure," grumbles Borusa (John Arnatt).

Pedestrian infrastructure: one could be forgiven for thinking the phrase was a wry acknowledgment on the part of co-writer and producer Graham Williams of the straitened circumstances that led to much of the serial being shot inside a derelict wing of a disused Surrey hospital. In fact, the script indicates that at one point during the story's development, the Doctor and chums were reunited in "a fabulous gymnasium" – but this was revised to a sickbay, so the scene could be filmed amid the curtained-off cubicles of an actually grim ward.

Perhaps they could have gone further, and had the Doctor say he'd *deliberately* adjusted the supposedly fabulous interior of his ship in a bid to disorientate their Sontaran pursuers and their Time Lord collaborator, who'd otherwise know his way around – disguising it, as, well, a cavernous and derelict Victorian institution... Or maybe that's exactly what he *has* done?

After all, the TARDIS art gallery is shown to be an illusion, to disguise its ancillary power unit. Logically, the Doctor would only disguise such a unit in an emergency – such as aliens aboard. And except for the control room and swimming pool – which perhaps remained unchanged in the switch because it was occupied, by Borusa – the rest of the TARDIS interiors don't match any seen in any other episode. QED.

Would such a line make Part Six look any better? Probably not. But it would be easier to excuse.

Above: Commander Stor (Derek Deadman).

Far left: Leela (Louise Jameson), Chancellor Borusa (John Arnatt) and the Doctor (Tom Baker) on the run from the Sontarans in the TARDIS sickbay.

PART FIVE
FIRST BROADCAST: 4 March 1978

The invading Vardans have been cast out of Gallifrey – but the victory celebrations are cut short when four Sontarans appear in the Panopticon, wielding arms…

00m 43s Four Sontarans was more than had ever been seen on screen before, with just one costume having featured in both *The Time Warrior* (1973-74) and *The Sontaran Experiment* (1975). So, unlike the re-use of Time Lord outfits from *The Deadly Assassin* (1976), their inclusion wasn't without expense.

"Please don't fire that thing," the President-Doctor tells the Sontaran leader – as well he might, because between shots the Sontaran changes his grip on his weapon: with his two digits across the 'hilt' at the end of Part Four, then (correctly) with those digits either side of it.

These Sontaran stormtroopers would seem, therefore, to be part of the same clone-clan as Commander Linx, from *The Time Warrior* (who also had one thumb and two digits on each hand) – but not Field-Major Styre, from *The Sontaran Experiment* (who had one thumb and four fingers).

Commander Stor (Derek Deadman) is a member of the highly alliterative Sontaran Special Space Service. Perhaps they're seeking to outdo the human Space Security Service, introduced in *Mission to the Unknown* (1965) – or rivalling the Space Service mentioned in *Revenge of the Cybermen* (1975)?

The Vardans were expendable, Stor tells Leela (Louise Jameson): "They had served their purpose to open up the force field and let us in." So back in Part Two, when the Vardan leader gave an order for "all commanders to increase speed", was he actually giving instructions to the SSSS? When Rodan (Hilary Ryan) cleared a "Probative space fleet" to pass by Gallifrey, was it the Sontarans' ships she blithely waved by? And if so – what exactly did the Vardans get out of the deal?

In his Target Books novelisation, Terrance Dicks had the Doctor muse that the Vardans were only the Sontarans' puppets: "They had the technological skills, but not the savagely militaristic will for an operation such as this…" Surely the Doctor wouldn't have attempted the same 'traitor President' gambit if he'd known the Sontarans were involved – and surely the Vardans had made the same calculation. (It's worth restating that the Vardans' coup was to have breached the Matrix prior to Part One – which, we presume, was what led them to seek an alliance with a major military power capable of capitalising on that initial advantage…)

Stor seeks "Doktor" – and gives the President a punitive blast from his weapon. As scripted, Stor's line about the "glorious Sontaran army" led the Doctor to echo him, ironically: "Long live the glorious Sontaran army."

Meanwhile, Borusa is using a communications device to eavesdrop from the Chancellery. In the script, the Doctor's repetition of the phrase "victory over time" was meant as a prompt: "Reaction Borusa – at last he's got the message…" Quite how the Doctor knew Borusa would be listening isn't clear, nor how he might work out what the Doctor wanted him to do from the words "victory over time".

Right: The invaders are deafened by celebration chimes in the Panopticon.

04m 26s Borusa fills the Panopticon with an ear-splitting sound, enabling the Doctor and friends to escape. Terrance Dicks specified: "Sontaran hearing is surprisingly sensitive…"

In a corridor, the Doctor explains that they just heard celebration chimes meant to have been played at his induction, only 50 times lower. Presumably Borusa has done something very clever here – because it would make no sense for the chimes to be activated from his office, given that he was present at the Doctor's induction.

Nesbin (Max Faulkner) and others split off from the Doctor's group. Lost from the camera script, a corridor scene in which the Doctor stopped suddenly to ask the remaining outsiders, plus technician Rodan (Hilary Ryan): "Who invited you?" Rodan gestured towards Leela – "She did" – which seemed to satisfy the Doctor: "Oh that's all right then."

05m 45s Soon, Leela sees off a Sontaran by targeting the probic vent at the back of his neck – with the Doctor not only telling her how to kill the alien, but congratulating her on her "prodigious throw". Ever since the Doctor and Leela first met in *The Face of Evil* (1977), he's been keen to prevent her from killing. But now, in what will prove to be their last adventure together, has he at last acknowledged that her way is sometimes the best? →

Essential Info

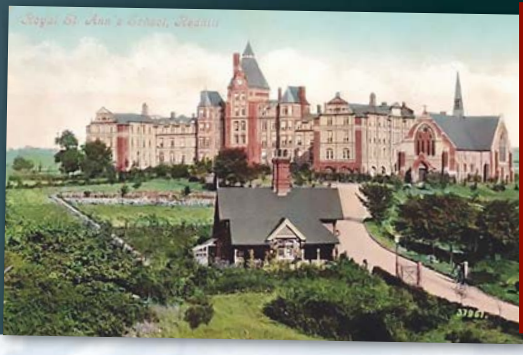
» Beginning on Sunday 6 November 1978, the sole three-day Television Centre recording session for *The Invasion of Time* covered scenes involving the TARDIS control room and companionway, the Vardan 'war room', and sequences set in both the Panopticon and the 'open area' where the TARDIS landed (the same set re-dressed).

» If companion Leela's decision to stay behind and marry a Gallifreyan guard seemed tacked on, that's because it was. As Louise Jameson recalled in **Doctor Who Magazine** issue 215: "Even the day before we recorded the very last scene, Graham [Willliams, producer] – very flatteringly – said, 'Come on, we could easily have you dive into the TARDIS. You don't have to go off and marry him. Please stay.'"

» Except for the Gallifrey wasteland scenes (filmed over two days in a Redhill quarry) and the TARDIS swimming pool sequences (shot in one day beside a pool in the basement of the British Oxygen building in Hammersmith), everything else was mounted at the site of Redhill's disused St Anne's Hospital over 12 working days, spanning Wednesday 16 November to Friday 16 December.

» Contrary to some reports, St Anne's was never a mental institution. When it first opened in 1885, it was a boarding school for 400 pupils – 240 boys and 160 girls in the two wings, south and north, that gave the establishment an H shape. It had a clock tower, a chapel, two infirmaries – even a swimming bath. Subscriptions fell in the aftermath of the First World War and the original school was closed in 1919. After seven years, it was temporarily taken over by the Foundling Hospital. In 1938, Surrey County Council converted the building to house ex-residents of the former Earlswood workhouse – and it remained a hospital for the elderly until the early 1970s. Demolition began in 1987, and a housing estate now stands on the site.

» *The Invasion of Time* ranked 188th (out of 241) in **DWM**'s *First 50 Years* poll of 2014.



Above inset: The St Anne's Hospital corridors doubled for the inside of the TARDIS.

Left: A 1905 postcard depicting St Anne's when it was a boarding school.

→ Collaborating, Castellan Kelner (Milton Johns) advises Stor that the Doctor is heading towards the President's office – but the Doctor's party outpaces them upstairs. Stage directions accounted for the lag: "of course the Sontaran is half the Doctor's size and takes twice as long".

With the Sontarans seeking to break into the President's office, the Doctor proposes evacuating to his TARDIS… via the door to the Chancellery. Although stage directions required Borusa to speak "the magic words" to open the door behind the tapestry, this was omitted on recording – but perhaps the voice print is only needed one way?

12m 39s While the Doctor and Borusa remain behind, Leela takes the others off, but her group is attacked en route by "a Sontaran patrol" – as stage directions claimed, suggesting that there must be quite a few Sontarans in the Capitol. It was also noted that: "In the ensuing battle the stasers prove to be inneffective [sic] against the Sontarans…" No wonder the vast majority of the Gallifreyan guards are noticeable by their absence from these final two episodes!

Sontaran fire wounds Ablif (Ray Callaghan), who begs Leela to leave him – and the camera judders momentarily when she does…

13m 07s Next, Ablif raises himself up to hurl his knife into the probic vent of the Sontaran that passes him by… then dies. When the Sontaran struck by Ablif falls, he topples a plastic lamp in the process. Clearly, Sontarans don't respect high-end furniture – for, as noted by the prop-spotting blog *pinkforyouractualpterodactyl.com*, this is a 1970s Pilieno floor lamp, originally designed by the architect Gae Aulenti (1927-2012) for the Italian Artemide group, and a highly desirable antique today. Clearly, Aulenti's work will be revived in the future, since her lamps can also be seen inside the Bi-Al Foundation hospital (in *The Invisible Enemy*, 1977) and even on Moonbase Alpha (in the 1970s Gerry Anderson series *Space: 1999*).

Right: Borusa debates whether or not to give the Great Key to the Doctor.

14m 51s Deducing that Rassilon sought to protect the Time Lords from presidential dictatorship by giving his Great Key to the Chancellor, the Doctor muses: "But who guards the guards?" – a variant on the Latin "Quis custodiet ipsos custodes?", a phrase originally given in the *Satires* of the Roman poet Juvenal.

"But I can't, Excellency!" wails Kelner to Stor at the start of the next scene – protesting that he can't access the Matrix in order to widen the gap in the force field over Gallifrey and allow his battle fleet to enter. In the Target version, Stor was instead told that the gap in the force field was reclosing, meaning his ship couldn't land: "As the Doctor had prophesied, the quantum force-field was regenerating itself." (Evidently, Terrance Dicks had noticed how, in Part Four, the Doctor had told the Vardan leader that he'd "need to do a little more work" to make the hole in the force field permanent.)

16m 49s With Borusa having surrendered the Great Key, he and the Doctor are on their way to the TARDIS when the latter breezily asks two Sontarans if they've had their "new orders" from Stor. In the script, Borusa declared: "The master does indeed learn from the student." On screen, Stor orders his trooper to stop the Doctor – and a Sontaran gives chase, calling for the Doctor and Borusa to halt. This was considerably amended from the scripted version, in which the Doctor tried the same "new orders" trick on *another* Sontaran: "He strides on, placing one arm around Borusa, who is suitably offended at such familiarity…"

So the Sontaran opens fire – to no effect, thanks to Borusa's personal force-shield. Before its batteries wear out, the Doctor and Borusa escape back to the TARDIS – where the action was again amended from the script. On screen (in what would appear to be a typical Tom Baker embellishment), the Doctor shuts the TARDIS door on Borusa, then lets him in after he knocks on the door. As written, the Doctor instead paused when he reached the door, breathing heavily – prompting Borusa's line: "If you could open the door –" The Doctor apologised, saying: "I'm sorry, I can never find the right key" – then opened the door "instantly".

19m 08s In the TARDIS, the Doctor's ordered Andred (Chris Tranchell) and K9 (voiced by John Leeson) to "control booth seven, on the right" – originally "room 1207, 62nd on the right". He then tells Leela to take Borusa to the VIP suite, located "down there on the left, up three stages, one down stage, turn left, turn left, turn left, turn left again" – another apparent Baker embellishment, where the script read simply: "Down the stairs, third level, sharp right up a bit and through the door. You can't miss it…"

Leela departs with Borusa, the Doctor having entrusted the Great Key to her. Which leaves just the posh lady technician… who only now gives her name to the Doctor. "Rodan. R, O, D, A, N," he says – but why? Perhaps he's confirming that it *isn't* 'R, O, E, D, E, A, N' – after the Sussex girls' school noted for turning out highly competent, well-spoken young women (among them *Doctor Who*'s founding producer Verity Lambert). Come to think of it, was that where Rodan's name came from…?

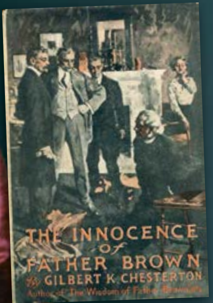
Next, the Doctor asks Rodan to link his TARDIS to Gallifrey's barrier controls, to stop "any more Sontaran ships coming in" through the hole he created – from

KEY BOARD WORRIER

In Part Five, the Doctor initially believes that Borusa is hiding the long-thought-lost Great Key of Rassilon among the great many different-sized keys that hang from a board in the Chancellery. Stage directions described this as an "exaggerated version of a Feydau [sic] hotel reception board" – after the farceur Georges Feydeau, whose co-written *L'Hôtel du libre échange* (1894) was revived in the West End as *Hotel Paradiso* in 1956. He quotes Borusa's own essay on reason: "If you wanted to hide a tree, where would you hide it? In a forest."

Borusa, alas, appears to have plagiarised an Earthly source – the GK Chesterton short story *The Sign of the Broken Sword* (1911; collected in *The Innocence of Father Brown*), in which Chesterton's clerical 'detective' Father Brown muses: "Where does a wise man hide a leaf? In the forest. But what does he do if there is no forest?… He grows a forest to hide it in…"

Amusingly, Borusa's version would later be paraphrased (apparently) by another Earthly detective. In *The Blind Banker* (2010), the Stephen Thompson-authored second episode of the Conan Doyle update *Sherlock*, co-created by later *Doctor Who* leading lights Steven Moffat and Mark Gatiss, Benedict Cumberbatch's arch-rationalist hero declares, re a message on a heavily graffitied wall: "If you want to hide a tree, then a forest is the best place to do it, wouldn't you say?"



THE INNOCENCE of FATHER BROWN
By GILBERT K CHESTERTON
Author of The Wisdom of Father Brown

Far left: The Chancellor keeps the Key by Rassilon's decree.

Left: *The Innocence of Father Brown* (1911) by GK Chesterton.

which we infer that Stor’s party landed on Gallifrey in a spaceship. Simultaneously, Stor is urging Kelner to repair the barrier controls destroyed by K9, since his battalion commander insists on immediate entry. But it’s wholly evident from the shot of Derek Deadman’s eyes through Stor’s helmet that the actor wasn’t wearing full Sontaran make-up beneath...

20m 53s In what appears to be an inversion of the scene at the end of *The Hand of Fear* (1976), in which Sarah Jane Smith (Elisabeth Sladen) passed the Doctor a variety of unlikely sounding tools, the Doctor passes Rodan items from his tool box to make under-console adjustments to his ship. Rodan’s fiddling causes the TARDIS itself to audibly groan – another unscripted addition, and arguably the silliest.

Meanwhile, Kelner tells Stor that the force field controls have been bypassed: “The only way of doing that is through a time capsule, and the only one in operation at the moment is the President’s.” Why is the Doctor’s TARDIS the only one in operation? Have the rest of the Time Lords fled Gallifrey en masse, in their TARDISes? It would explain why the Capitol appears deserted...

Next, Rodan asks the Doctor to pass what she calls a “vinkle groober” – scripted as “Winkle groober” (ie, without the Germanic pronounciation).

23m 50s With Kelner having remotely bypassed its safety circuits, the Doctor’s TARDIS judders – something only a criminal Time Lord could do, says the Doctor. But he isn’t just a criminal: “The toad!” he begins – but the line is largely lost as he and Rodan are thrown to the floor. Or rather, as Tom Baker and Hilary Ryan throw *themselves* to the studio floor. Alas, the camera angle clearly reveals the cushion placed beneath Ryan, to absorb the impact...

“We’re being thrown into a black star!” the Doctor declares.

PART SIX
FIRST BROADCAST: 11 March 1978

Leela rushes in, causing the Doctor to come to his senses.

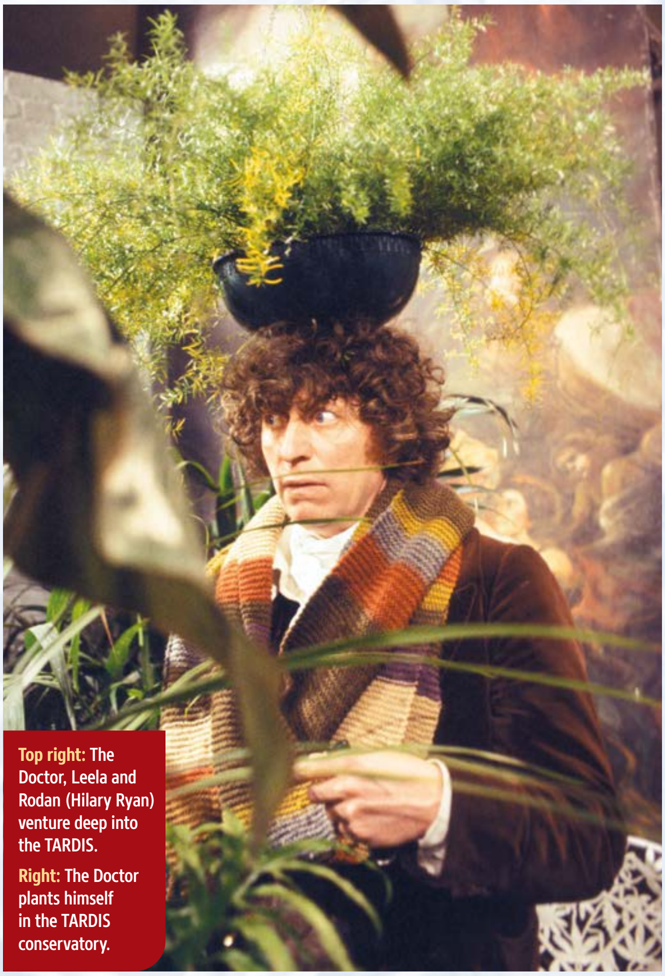
00m 58s Just outside the control room – in a ‘companionway’ set designed with visible bricks and battered pipework, in the hope of matching the St Anne’s walls that doubled for the TARDIS interiors elsewhere in the episode – the Doctor activates a barely visible failsafe switch, with a ‘ding’. This was described differently in the script: “the Doctor raises his fist and smashes a klaxon fire alarm type button. The earthquake effect ceases. A modulated hooter sounds the ‘all clear’”.

“We were too late,” Kelner told Stor in a filmed-but-cut exchange at the top of the next scene. “‘We,’ Time Lord?” queried the Sontaran. This, along with several other film sequences trimmed from Part Six, can be viewed on the special features disc of the *Invasion of Time* DVD release.

The Doctor, Leela and Rodan descend steps into storeroom 23A.

Next, the Doctor orders Leela to lock the door behind themselves and Rodan – so she swings an obvious bar across it. As scripted, Leela wondered how, which caused the Doctor to realise: “Sorry, of course you wouldn’t know” – so he set “the simplest possible bar” across. (Perhaps Louise Jameson objected to Leela being presented as actually dim?)

While the Doctor’s party heads off, Kelner, Stor and a single Sontaran (Stuart Fell) enter the TARDIS control room – where Stor removes his helmet for the first time, revealing a newly created Sontaran mask (albeit with a ‘sunken-eyed’ make-up that would be lightened for scenes shot later, on location).



Top right: The Doctor, Leela and Rodan (Hilary Ryan) venture deep into the TARDIS.

Right: The Doctor plants himself in the TARDIS conservatory.

03m 42s En route to the workshop, the Doctor, Leela and Rodan descend steps into storeroom 23A. Stage directions didn’t describe a brick-walled room with a sunken floor – perhaps the 30’ x 40’ swimming bath that was a feature of the original St Anne’s School? Instead, they called for a walkway located “Inside an (empty) gasometer? Anyway, a vast well with stairs and handrail down.” The scene was scaled down after the production team failed to locate any empty gasholders within reasonable reach – perhaps unsurprisingly, because gasholders are typically collapsed, concertina-style, when out of use.

And so they pass through an identical storeroom into a service tunnel, then (seemingly) into the same storeroom again. Without a gasometer-type interior, this scene had to be revised from the scripted version – in which, charging out of the door from the service tunnel, the Doctor almost fell into the void of the gasometer, crying out: “Waay!!!” But Leela caught him, and saved him...

Stopping in a service tunnel, the Doctor asks Leela to get off his scarf, then whips it away – apparently a genuine ad-lib that made it into the finished programme.

05m 41s Soon, they enter the TARDIS conservatory: “Preferably the tropical house at Kew,” wrote the co-authors hopefully, tempering their ambition in the remainder of their stage direction: “or Shepherds Bush Green but...” There, the Doctor taps a sundial, saying it’s slow – another →

→ Tom Baker-ism, presumably added in rehearsal, or the sundial wouldn't have been set in situ (mounted on the wall, bizarrely; how would that work?). The mind-blowing implication, though, is that there's a sun inside the conservatory…!

05m 58s After a second trooper brings some Sontaran device into the control room, to breach the inner door – named a "torque bar" in the script – we return to the conservatory, where the Doctor, Leela and Rodan rise up from the garden furniture they've been resting on. Unusually for *The Invasion of Time*, the joke of this scene was lost, perhaps in post-production. As written, the Doctor crossed to a bench and lay down – then rose to his feet abruptly, saying: "Come on, we can't sit round here all day…"

Covering the wall behind them, randomly: part of *The Union of the Crowns* (circa 1636), one of the vast Rubens paintings that adorn the ceiling of the Banqueting House in Whitehall.

Meanwhile, Kelner tells Stor that the Doctor has removed a component from the failsafe controls, meaning no one can reactivate the TARDIS. In lines lost from the script, Stor finally explained what, exactly, had been going on in the Part Five cliffhanger – restating what Kelner had told him, apparently: "… as soon as the Tardis [sic] commences operation the controls you have set will throw it into the deepest reaches of Time and Space. Is that correct?"

07m 46s With the interior door breached, Stor enters the companionway, donning his helmet in anticipation of the battle to come – albeit donning it visibly askew.

In the TARDIS workshop, the Doctor places Rodan under deep hypnosis and gives her the Key – instructing her to do whatever K9 tells her to. Meanwhile, Kelner proposes tracing the ancillary generator that's scuppered Stor's life-form tracing instrument…

10m 25s The Doctor catches up with Borusa where Leela left him – in the 'bathroom'. A filmed-but-cut 'storeroom' scene was supposed to follow this poolside scene: Kelner explained to Stor that the TARDIS' "Tangential formation has been quite altered. The Doctor has made many modifications over the centuries." Alas, in the footage incorporated into the DVD release, Milton Johns clearly says 'tangenital', not 'tangential'. (Did this slip mark the scene for deletion?)

11m 20s Only Andred remains in the 'bathroom' when the Sontarans enter. The action was significantly revised from the script, which described how Stor fired at the Doctor's party as they departed, missed, then chased after them: "in correct military fashion, he takes one side of the pool, the other Sontaran the opposite. As Stor finishes the other Sontaran slips on a puddle. We can't afford the costume charge, so he narrowly avoids going in…" Stunt performer Stuart Fell devised the (highly convincing) on-screen alternative – hopping onto a pool chair, stumbling as it collapses, then being knocked to the edge of the pool after Andred hurls another chair at him.

The surviving script notes that a subsequent 'Change rooms' scene (perhaps with Andred catching up with the others?) was cut at some point, as was a cut back to the pool.

TITANIC DAYS

When the Doctor catches up with him in Part Six, Borusa is sitting beside the TARDIS swimming pool – sipping something blue and reading issue no 2,645 of the *Daily Mirror*, dated Tuesday 16 April 1912. Its headline bears news of "DISASTER TO THE TITANIC" – which, the Doctor promises Borusa, had nothing to do with him. Maybe not so far as he knows right now – but his ninth incarnation (Christopher Eccleston) will later be photographed at Southampton Docks on the day the ill-fated ship first sailed (according to *Rose*, 2005), and describe how he'd once boarded a ship said to be unsinkable, only to end up clinging to an iceberg (in *The End of the World*, 2005).

In the script, the headline instead read "Japan surrenders" – so it would have been dated 15 August 1945. One hopes this was changed for reasons of taste…

The Daily Mirror
DISASTER TO THE TITANIC: WORLD'S LARGEST SHIP COLLIDES WITH AN ICEBERG IN THE ATLANTIC DURING HER MAIDEN VOYAGE.

Left: *The Daily Mirror* reports on the *Titanic* disaster.

Below: A photo of the Doctor (Christopher Eccleston) taken on the day the *Titanic* set sail – as seen in *Rose* (2005).

Right: A Sontaran trooper gets eaten by a vegetable.

Back in the conservatory, the Doctor tells Leela to take Borusa and the wounded Andred back to the workshop – but remains behind after attempting to direct Leela. In the script, after the others departed, the Doctor muttered to himself: "I know this Tardis [sic] like the back of my hand, don't I, old girl?" This caused a nearby "vine type plant" to wave its "tentacles" – "As if in response". Talking back to the plant, the Doctor said: "Oh, it's you again, is it? Want to make yourself useful for a change?" – and the plant thrashed its foliage some more.

14m 08s Making duck quacks (among other noises), the Doctor eventually lures the Sontaran pursuivant into the maw of a huge hungry plant – simplified from the scripted version, where the trooper was caught by the plant's tentacle-like fronds. "Hello! Quercus rubra [sic; actually the name of a real-life red oak] I can see you two are getting on very well," the Doctor said before departing. On screen, the Doctor doesn't address his green friend directly – but Tom Baker appears to have been taken by the idea, since it supposedly led to his suggesting a talking cabbage on his shoulder as his next companion.

A subsequent filmed-but-cut tunnels scene can be seen as a DVD extra. Frustrated by Kelner's inability to locate the ancillary power unit, Stor brought up his weapon – whereupon Kelner urged him to wait. The Doctor had hidden it, he thought: "It is a utilitarian unit. He would disguise it with beauty."

Proceeding through a TARDIS tunnel, the Doctor whistles the *Colonel Bogey March* (1914) – a British Army tune he'd previously tooted in *The Face of Evil* (1977) and *The Talons of Weng-Chiang* (both 1977). The Brigadier (Nicholas Courtney) was heard to whistle *Colonel Bogey* while preparing to retake a prison in *The Mind of Evil* (1971) – so perhaps the Doctor picked it up from him?

Soon, Stor releases the trooper from the plant – as scripted, after he targeted it with a "modulated, surprisingly pleasant melodic hum" from his communicator.

16m 03s While Stor heads off, Kelner and the trooper arrive inside an art gallery of sorts. Kelner stops to call Jan van Eyck's *Arnolfini Portrait* (1434) "beautiful"; Paolo

Uccello's *Saint George and the Dragon* (circa 1470) hangs immediately underneath it. The artworks vanish after Kelner flicks a switch concealed in a duplicate Venus de Milo… behind which, if you squint, you can just make out Henri Matisse's *Portrait of the Artist's Wife* (1913).

17m 46s And so the trooper detects the humanoids in the workshop, where Rodan has finished assembling the forbidden Demat Gun – built under hypnosis, and armed with the Great Key. Back at the end of Part Five, while Rodan fiddled with the TARDIS innards, the Doctor had mused on how the Sontarans could rampage through all the universes – adding: "That's why I had to stop them. Just had to." But he hadn't known the Sontarans had teamed up with the Vardans beforehand, so he couldn't have been referring to his 'betrayal'. In retrospect, then: was he rehearsing his reasons for assembling this so-called "ultimate weapon"?

The Doctor dematerialises the newly arrived trooper after he threatens to seize the gun – as scripted, dreaming of "A new age of conquest!"

20m 39s Soon, the Doctor confronts Stor in the Panopticon, where the Sontaran is preparing to use a grenade to destroy the entire galaxy. Well: that escalated quickly, as they say! When last we saw Stor, he told his trooper that "My orders are clear" – then headed off on "other duties". Presumably, then, Stor's battalion leader concluded that hunting the Doctor through the TARDIS was pointless, and gave him new instructions?

In his novelisation, Terrance Dicks made clear something that wasn't spelled out in the TV version – by having the Doctor reference *The Deadly Assassin* (1976), when the Eye of Harmony was seen to lie beneath the Panopticon dais: "The power of a black hole is trapped beneath us. Explode that grenade and you'll destroy the entire planet… You'll set off a chain reaction that will blow up your own battle fleet." But if *The Fact of Fiction* is right to presume that Stor is about to blow up Gallifrey on the orders of his battalion leader, logically the Sontaran fleet would have flown off by now… which would explain why the wider Sontaran threat seems to simply vanish after the Doctor demats Stor.

With the Doctor rendered unconscious, the Demat Gun itself demats. At one stage, the Doctor's allies weren't in the TARDIS workshop, but back in the President's office – where the TARDIS had moved to, perhaps? The "fury of the explosion" was heard and felt by those inside: "What was that?" wondered Rodan. "It's the Doctor. He's killed Stor," realised Leela. Moments later, the Doctor returned…

22m 15s The Doctor has forgotten all about his induction, the Vardans and the Sontarans – "the wisdom of Rassilon," reckons Borusa. Alas, Rassilon didn't bank on Leela or K9 filling him in on their way to the next scene – as they must have done, since at the beginning of the next adventure, *The Ribos Operation* (1978), the Doctor tells Romana (Mary Tamm), the assistant apparently assigned to him by the President of the Supreme Council, how he should have "thrown" said official "to the Sontarans when I had the chance…"

The Doctor's amnesia wasn't mystically induced in the original storyline, where the Doctor built "into himself, the APC Net and the other Time Lords a neural relay that erases all knowledge of how to build a demat. gun [sic]."

22m 55s Next, the Doctor returns to his TARDIS, where Leela says she intends to stay behind – taking Andred's hand by way of explanation. In the Target telling, Terrance Dicks expanded on this notoriously sudden turn of events, describing how: "In Leela's tribe, females as well as males could choose their mates, and Leela had chosen. Andred looked pleased, but a little startled." (Females "as well as" males, note!)

Leela says she intends to stay behind – taking Andred's hand by way of explanation.

K9 also declares his intention to remain behind: "To look after the mistress." Then, as the TARDIS dematerialises, Leela tells Borusa that the Doctor will be going somewhere else. Which, as written, prompted Borusa to say: "Logical, for a savage."

In Marc Platt's *New Adventures* novel *Lungbarrow* (1997), Leela is said to later fall pregnant with Andred's child – and it's not impossible that child will eventually become the Doctor. An alternative account of Leela's future, and that of the original K9, is given in various Big Finish audio dramas, including *Zagreus* (2003) and the *Gallifrey* series (2004-present).

Borusa will have regenerated again when the Doctor next returns to Gallifrey, in *Arc of Infinity* (1983). Kelner's fate is unclear: the Castellan (Paul Jerricho) in place at the time of *Arc* goes unnamed… so it's theoretically possible for him to be Kelner in another, less weaselly regeneration.

24m 34s Having pushed a large box labelled 'K9 M II' into the control room… the Doctor smiles at the viewer one last time, where the script simply had him whistle as he prepared to go to work. **DWM**

FURTHER INFO

DVD
COMPANY 2|entertain
YEAR 2008
AVAILABILITY Out now

VIDEO
COMPANY BBC Video
YEAR 2000
AVAILABILITY Deleted

NOVELISATION
COMPANY WH Allen & Co/ Target Books
YEAR 1980
AUTHOR Terrance Dicks
AVAILABILITY Out of print

AUDIOBOOK
COMPANY BBC Audio
YEAR 2016
READ BY John Leeson
AVAILABILITY Out now

Left: Leela tells the Doctor that she's staying on Gallifrey.

Our verdict on the latest episodes and products.

The Abominable Snowmen

Blu-ray/DVD

BBC Studios RRP £29.99 (Blu-ray steelbook), £19.99 (Blu-ray), £14.99 (DVD)
Starring Patrick Troughton (Dr Who), Frazer Hines (Jamie), Deborah Watling (Victoria)

Review by **MARK WRIGHT**

The Abominable Snowmen perhaps falls foul of family rivalry, being unfairly overlooked in favour of a flashier, slicker and – dare we say – sexier younger sibling.

1968's *The Web of Fear* is considered a stone-cold classic of vintage *Doctor Who*. However, its 1967 forerunner paints its story on a much bigger canvas. It's one thing to land the TARDIS in the tunnels of the London Underground, but quite another to convincingly trek to the Himalayan passes of 1920s Tibet, courtesy of a trip to Wales and six weeks in Lime Grove Studio D. That chutzpah is celebrated in an excellent package comprising an animated reconstruction, a single surviving episode, off-screen telesnaps and a gorgeous array of extras.

Mervyn Haisman and Henry Lincoln's *The Abominable Snowmen* is a distillation of all that made the Patrick Troughton era of *Doctor Who* great. Rather than a base, there's a monastery under siege, as the TARDIS lands the Doctor, Jamie (Frazer Hines) and Victoria (Deborah Watling) high up a snowy mountain trail. The Doctor realises he's a stone's throw from the Detsen monastery, location of a previous (unscreened) adventure. While he traipses off downhill to return a sacred artefact to the monks, Jamie and Victoria meet anthropologist and explorer Professor Travers (Jack Watling) and fall foul of a monstrous Yeti. The normally timid Yeti have turned savage, attacking the monastery and its occupants, and the Doctor quickly realises an ancient power is at work.

All six episodes of *The Abominable Snowmen* – including the existing Episode Two – have been animated with a great deal of love and skill. With the sweeping valleys of Snowdonia doubling for Tibet in the original, the animation has no real need to expand on the brilliant location work of 1960s director Gerald Blake

Blu-ray Disc
BBC
DOCTOR WHO
THE ABOMINABLE SNOWMEN
3 DISCS
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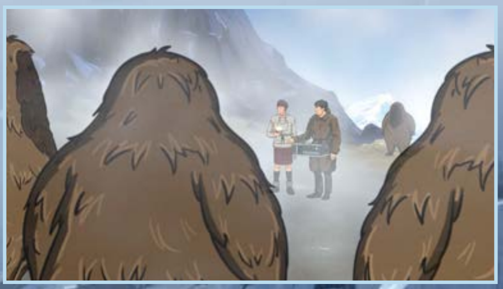
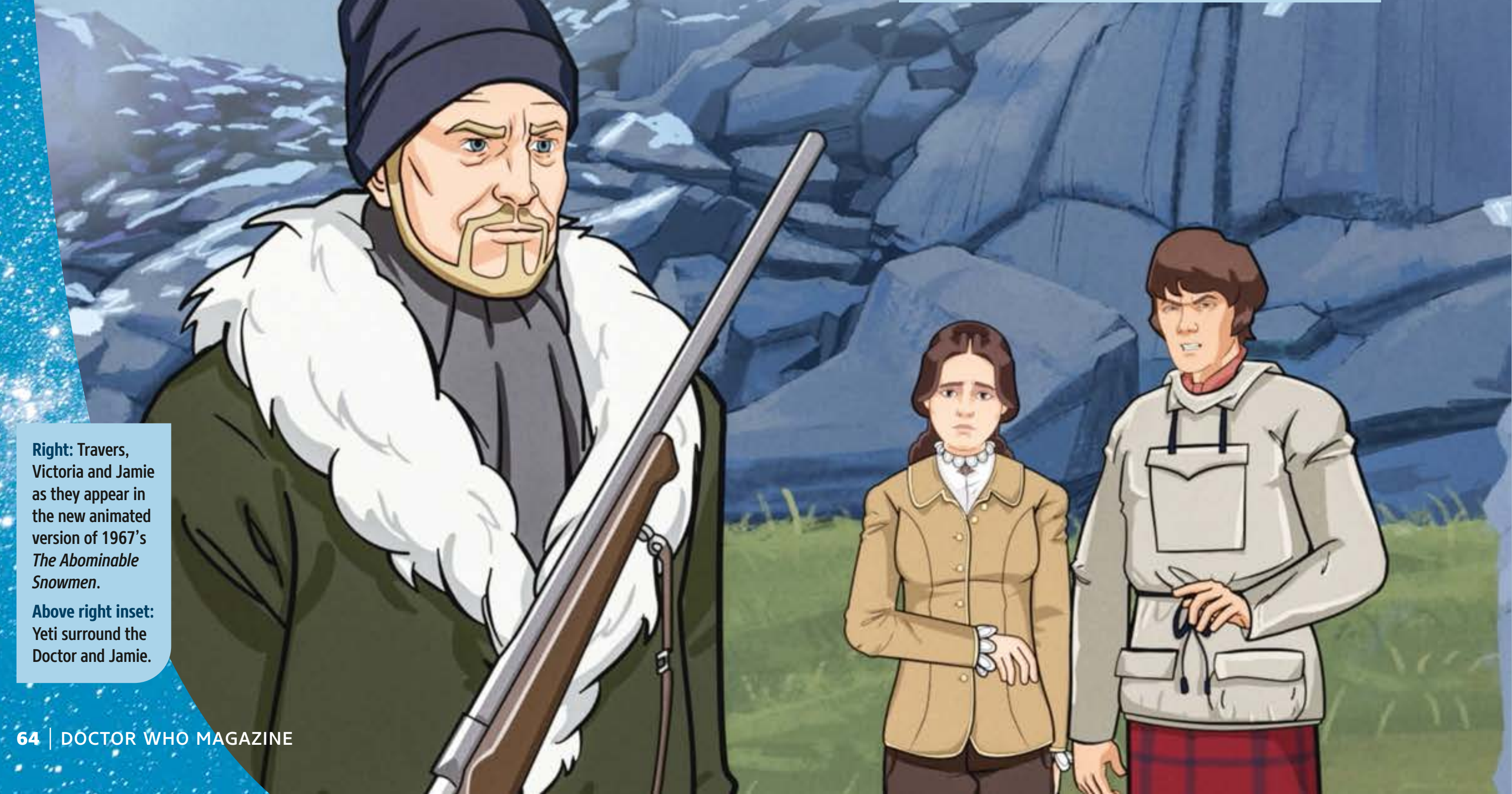
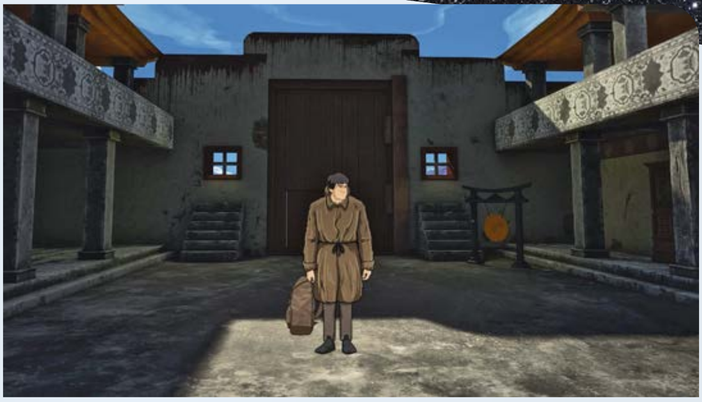
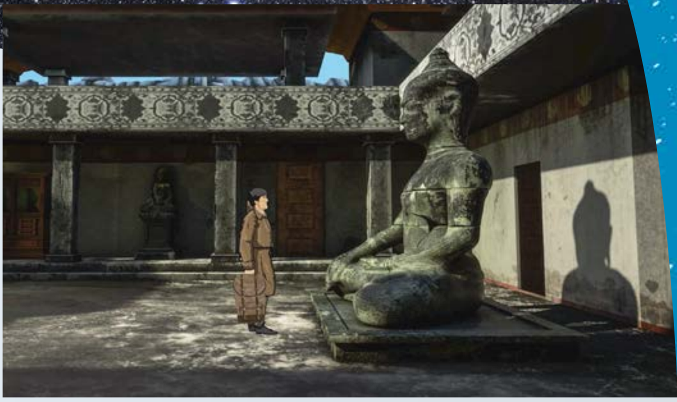




Right: Travers, Victoria and Jamie as they appear in the new animated version of 1967's *The Abominable Snowmen*.

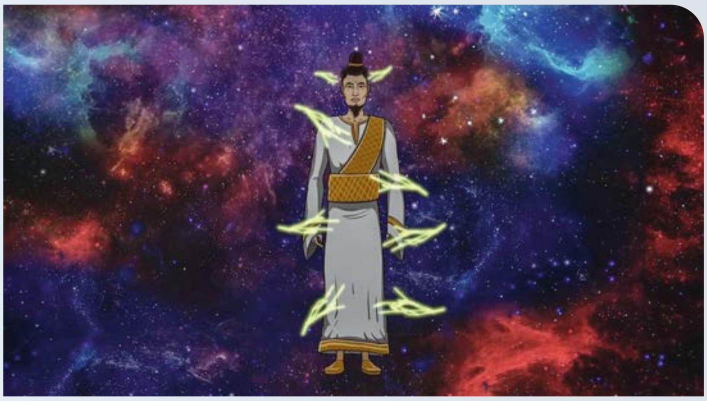
Above right inset: Yeti surround the Doctor and Jamie.





and his crew; in that regard, it's perhaps one of the most faithful reconstructions to date. But there are flourishes...

The moment the Doctor arrives at a seemingly empty Detsen is breathtaking, the scene allowing the exceptional 3D animated model of its corridors and courtyard to have its moment. It anchors the animation to a solid space, contrasting with exteriors that, aside from mountain passes and caves, take in a lovely aerial shot of the monastery.



Above: The Doctor arrives at Detsen.

Left and below inset: Padmasambhava is possessed by the Great Intelligence during his astral journey.

Below left: The Doctor is concerned by the changes at the monastery.

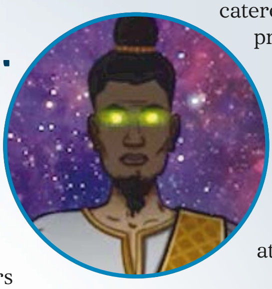
Below right: Yeti attack the statue of Buddha.

There's subtlety here, too. Look out for a cheeky visual gag when a couple of mountain goats are seen grazing behind the Doctor and Jamie, or for the sparkly glow around the Yeti control spheres, or even the intricacies of straw moving when somebody sits on a bed. All this adds pleasing verisimilitude. Then everything steps up a level with Episode Six; the final confrontation with the possessed Padmasambhava has an exciting comic-book style that goes way beyond the original.

> The final confrontation with the possessed Padmasambhava has an exciting comic-book style that goes way beyond the original.

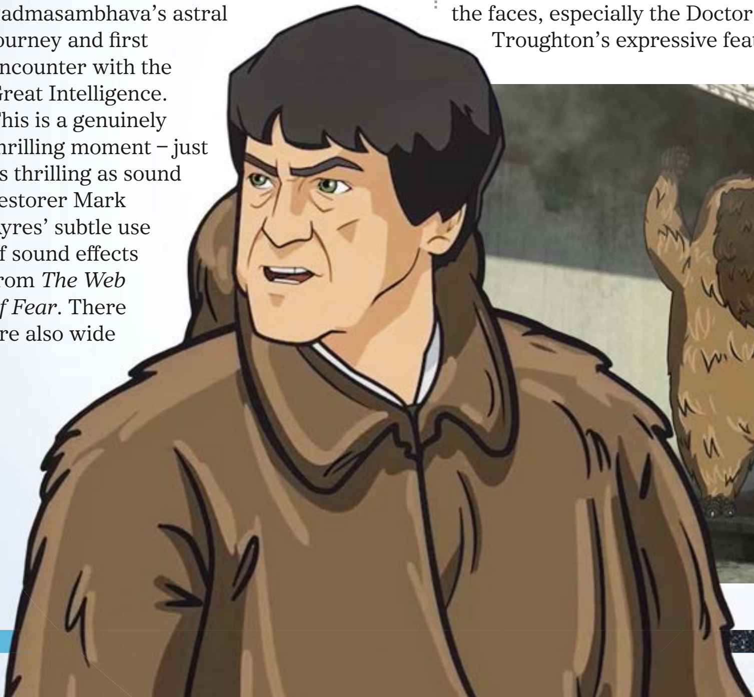
The depiction of Padmasambhava is a marker of how director Gary Russell and the animators have made their own decisions, distinct from what Blake and his crew committed to tape in 1967. This withered, horrific form, eyes aglow when in thrall to the Great Intelligence, is quite different to actor Wolfe Morris' fuller-faced make-up. This actually works better – the gaunt physicality of 300 years' possession proving a closer match with the rasping voice. Better still is what amounts to a new scene, as we flash back to Padmasambhava's astral journey and first encounter with the Great Intelligence. This is a genuinely thrilling moment – just as thrilling as sound restorer Mark Ayres' subtle use of sound effects from *The Web of Fear*. There are also wide shots where mid close-ups would originally have been favoured, including the previously mentioned aerial shot of Detsen.

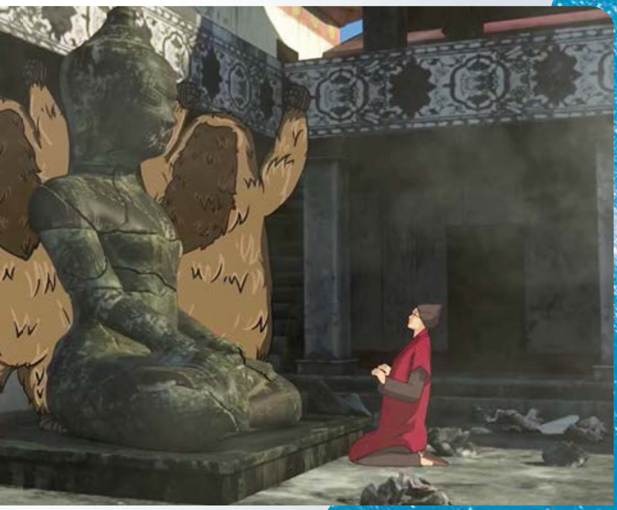
There might have been a temptation to make the Yeti a little less lumbering, too, but the animators have resisted it. While the monsters perhaps lack a little something in furry detail, they retain their original, cuddly, loping appeal. But what stands out most are the faces, especially the Doctor's. Patrick Troughton's expressive features are a gift to any animator, and all his tics are here – puckish, brooding, terrified, mischievous. It's delightful to watch, setting the seal on a quality animation package.



But that isn't the whole story. The option to watch the animated episodes in either widescreen colour or 4:3 black and white ensures that all viewing preferences are catered for. While many will prefer the monochrome option, this writer favours the colour variety. It lends the recreation a vibrancy that makes it feel truly special, showing off the work of the animation and special effects teams at the highest level.

The animation isn't the only representation of the story to go above and beyond the call of duty. The telesnap presentation of the missing episodes, produced by Derek Handley, Russ →



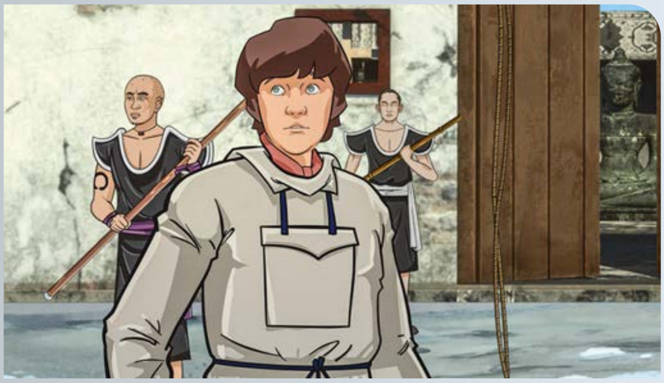


→ Port and Dean Rose, is no mere slideshow put to a soundtrack. Computer-generated Yeti are inserted into sequences, along with actors providing character movement; there are even animated Yeti control spheres. These are fluid pieces constructed with the same love and skill as the animation.

With the surviving Episode Two, it's plain just what a classic *The Abominable Snowmen* was on original transmission. Not only is there a kinetic energy to Gerald Blake's work in Snowdonia, but the story also moves successfully between filmed location and videotaped studio – all the more gobsmacking when you consider that even the largest sets would have been comparable in size to a branch of Tesco Express. If you're curious to see what creative decisions the animation team made, this is the perfect opportunity to compare and contrast both versions. It will surprise you.

> **It's plain just what a classic *The Abominable Snowmen* was on original transmission.**

Throughout *The Abominable Snowmen*, it's touching to see Deborah Watling as Victoria, acting alongside her dad, Jack, who plays the brilliantly gruff Travers. Connections like these are given pride of place in a lovely making-of documentary called *Troughton in Tibet*. In amongst slick drone shots of the original Snowdonia location, there's genuine emotion when our amiable and knowledgeable tour guide Toby Hadoke leads Frazer Hines round a corner to see the TARDIS standing exactly where it stood over 50 years before. Elsewhere, Giles Watling recalls with palpable affection the days when his sister and father worked together on the story. With recollections from surviving cast and crew, including make-up supervisor Sylvia James and remaining Yeti performer John Hogan, it's a reminder of how blessed *Doctor Who* fans are to have their show documented like no other.



Hadoke returns to moderate a roster of new commentaries, covering all six animated episodes with seasoned aplomb. Gary Russell talks through the making of the animated production, highlighting just how intricate these projects are. Frazer Hines and film camera assistant John Walker lend their time to the existing Episode Two and animated Episode Four, highlighting the fascinating contrast between the two forms. But it's Episode One's commentary with production assistant Judy Shears that gives context to the time in which *The Abominable Snowmen* was made, rather than the minutiae of the show – and thoroughly engaging it is, too.

The late Deborah Watling's commentary for Episode Two (from the 2004 *Lost in Time* release) is a poignant reminder of those we've lost in recent years, and this becomes even more apparent in the fragments of silent 8mm home-movie footage that are included. Shot by Frazer Hines and Gerald Blake during the location shoot, these are windows onto a different time – affecting snapshots, at once breathtakingly real but frustratingly intangible. Seeing Patrick Troughton larking around as himself, or Deborah Watling walking towards camera and breaking into a shining smile, brings a lump to the throat and maybe even a tear to the eye.

This is a quality, comprehensive package that gives a great account of both the story and its production. **DWM**

Top: CG Yeti feature in the telesnap reconstruction.

Above left: Jamie and two monks prepare for battle.

Above right: An image from the Super 8 film footage, showing Frazer Hines and director Gerald Blake on location in Snowdonia.

Right: Toby and Hadoke and Frazer Hines – the latter making a return visit to the story's location for *Troughton in Tibet*.

Photo © Michael Williams.

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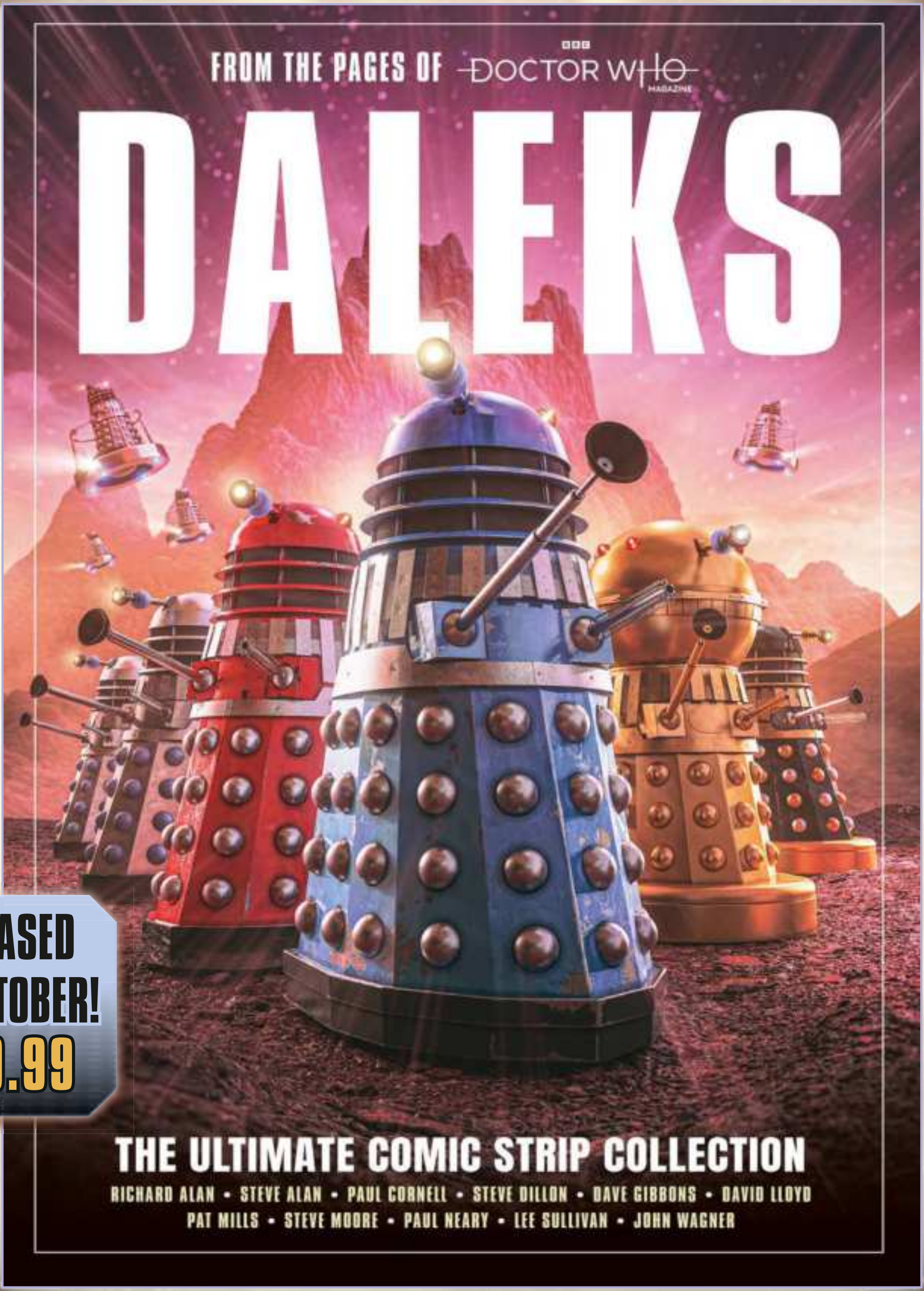

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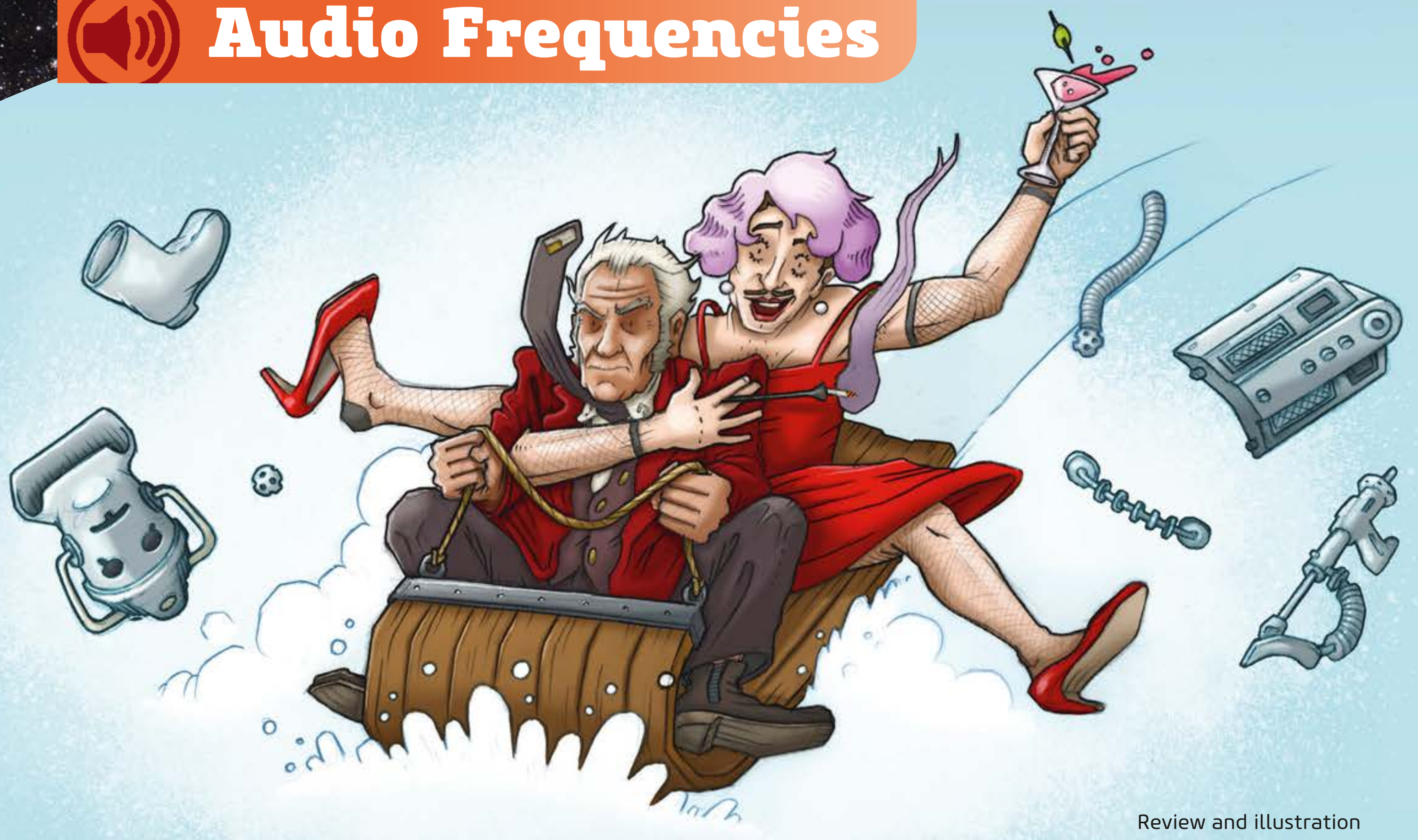

Review and illustration
by **JAMIE LENMAN**

Reviewed this issue

- ***The New Adventures of Bernice Summerfield: Volume Seven – Blood and Steel***
  Featuring Professor Bernice Summerfield and the Unbound Doctor
  RRP £24.99 (CD), £19.99 (digital)
- ***The Fifth Doctor Adventures: Forty 2***
  Featuring The Fifth Doctor, Tegan and Turlough
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- ***Tenth Doctor Classic Companions***
  Featuring The Tenth Doctor, K9, Leela, Nyssa and Ace
  RRP £24.99 (CD), £19.99 (digital)

Available from bigfinish.com

In this seventh box set of *The New Adventures of Bernice Summerfield*, our beloved Benny is still teamed with the late David Warner's gruff alternate-universe Doctor – and behaving more and more like his equal, rather than a second-in-command. In his last outing as the incarnation first heard in 2003's *Sympathy for the Devil,* Warner is more alien than ever, yet somehow never more real. His ability to keep us guessing as to whether or not he'll bother to save the world is key to the success of his interpretation, and therefore the set.

If you live as long as the Doctor has, you may end up repeating yourself from time to time, reliving old adventures – or even a full quartet of pseudo-remakes, as here. Starting us off is James Goss' *Willkommen,* which initially feels less like a *Doctor Who* adventure than Bob Fosse's 1972 movie *Cabaret* – itself based on a musical based on a play based on a book. Filling the same silhouette as the film's louche emcee is Andrew Pepper's dry, decadent compere, giving voice to Berlin's disaffected outsiders as the clink of empty cocktail glasses echo off the walls of his rundown little club. Across the way, Aletta Lohmeyer's director clucks and fusses over a school of Hitler Youth, and, although she's undeniably engaging, it's hard to muster much sympathy.

It's only when the true victims of the piece are revealed that we cotton on to the sci-fi connection – the false promises to the dispossessed and the hideous conversion chambers are all lifted straight from 2006's excellent *Army of Steel/Rise of the Cybermen*. The trick here, though, is to shift the focus off the silver giants and onto their captives; instead of a brief flash of spinning blades and harrowing screams, *Willkommen* drags us through the entire 'upgrading' process in forensic detail, through the eyes of poor Bernice. It's powerful stuff but fairly grim, lightened only by the Doctor's heroic entrance on a stolen toboggan, scattering the Cybermen like ninepins, with the compere clinging on behind.

LISA BOWERMAN • DAVID WARNER
FROM THE WORLDS OF
BBC DOCTOR WHO
THE NEW ADVENTURES OF
Bernice
SUMMERFIELD
VOLUME SEVEN: BLOOD & STEEL
BIG FINISH

All in all, *Willkommen* does what it says on the tin, welcoming us into a sordid situation and setting out the stall for what's to come, with enough whizz-bangs of its own to justify its existence.

On, then, to Aaron Lamont's *Wulf,* which extrapolates an idea from Big Finish's own landmark 2002 drama *Spare Parts,* concerning the gruesome homecoming of Benny's partially Cyber-converted chum. As in *Spare Parts,* great thought has been given to the real-life reactions of normal people when presented with such horror, and both Issy Van Randwyck and Harry Myers are to be congratulated on their measured, grounded performances as the youngster's stricken parents. And yet the real genius of *Wulf* lies in playing the whole thing as a spin on the familiar fable of 'the boy who ran away to the big city and came back different', with all the prejudice and resentment that entails. The metaphor reaches its zenith when Jacob Dudman's odious Marius appears – another local lad who sallied forth and then returned in a shiny set of new clothes, only with a few more swastikas on them in his case. Indeed, the rough love triangle that develops with Leonie Schliesing's gentle Heike would almost be funny, if it weren't so tragic.

Alone in this backwater, Benny assumes the absent Doctor's place in a way that feels

very natural, while Jack Forsyth-Noble occupies an enormous empty space as the titular lead – mute but ever-present, huge and heavy, communicating immense weight with just a few wheezes and whirs. If the script seems at times to over-emphasise various philosophical points, it's nevertheless an immersive, affecting experience.

Rochana Patel's *Übermensch* is a much more traditional sort of story – and it would have to be, considering it's a blow-by-blow facsimile of 1967's classic *The Tomb of the Cybermen,* swapping the Brotherhood of Logicians (themselves a thinly veiled pack of Nazis) for a band of actual card-carrying Sieg-Heilers. All the familiar beats are hit: the cyber-hieroglyphics, the deadly door, the logic puzzles and even the frozen burial chamber. But then again, they're so delicious, and delivered with such relish, that it's hard to begrudge these action replays.

Best of all, and quite possibly the stand-out scene of the entire enterprise, is a long overdue heart-to-heart between our two heroes. Thus far, Warner has maintained a studied distance from his friend, and therefore from us, and as a result we feel her anxiety physically pressing down upon us. To discover that he actually cares very deeply is like being folded into a warm embrace, and acts as a watershed moment for the set. But more than that; given the personal relationship between Warner and Bowerman, it's impossible not to be touched by the intimacy of their exchanges, and we're privileged to be party to it.

After a slightly silly coup de grâce turns into a coolly clever trap, we approach Victoria Saxton's *Auf Wiedersehen* on the back foot, precisely as planned. Although this final instalment does borrow various images and motifs from 1968's *The Invasion*, it's the first story in this collection to offer something truly unique, as the Doctor is paraded and interrogated before a room full of his supposed 'victims'. His cosy conversation with Vanessa Milchrahm's terrified Frieda, about why he didn't save her boyfriend and can't save her either, is startling in conception and execution, and Warner's later speech about the colossal stakes of universal Cyber-conversion serves as a riveting statement of intent for his Doctor. If anyone could convince us that the Time Lord would truly let Bernice die, it's David Warner, and the listener will feel their heart sink as her fate approaches.

> **David Warner's Doctor is more alien than ever, yet somehow never more real.**

Thankfully, the eventual resolution is so smart, so joyous and so well-seeded that it's well worth the palpitations, and it simply wouldn't have worked without Lisa Bowerman's tortured portrait of a woman in absolute despair. As for her co-star – no one wanted this to be Warner's swansong as the Doctor, but it's hard to imagine it being better.

Sometimes it's impossible to gather all your chums in the same place on the same date, or perhaps one half of your family lives in a different country. In this situation, you may find yourself having two separate birthday parties just to accommodate everyone, as with *The Fifth Doctor Adventures: Forty 2* – the second half of Peter Davison's celebration of four decades as the beige crusader. Subtitled *The Auton Infinity,* this six-episode epic is suitably grandiose, as Howard Carter's bleak but stirring musical score lends a very 'grown-up' feel to proceedings. With its disjointed timeline, multiple Doctors and delvings into the mythical past, *The Auton Infinity* seems faintly reminiscent of Virgin's *New Adventures* novels, themselves touted as being "too broad and too deep for the small screen".

PETER DAVISON • JANET FIELDING • MARK STRICKSON • JON CULSHAW
BBC
DOCTOR WHO
THE FIFTH DOCTOR ADVENTURES
FORTY 2
FEATURING JULIET AUBREY AND LUCY FLEMING

Our regulars – Peter Davison, Janet Fielding and Mark Strickson – rise to the challenge beautifully, bringing a more adult edge to their characters, and it's a joy to revisit this sometimes overlooked line-up. Having begun his tenure as a befuddled amnesiac, Davison is right at home →

Above: *Blood and Steel* cast members David Warner, Lisa Bowerman, Issy Van Randwyck, Harry Myers and Travis Oliver.

Right: The Doctor (Peter Davison), Tegan (Janet Fielding) and Turlough (Mark Strickson) in *Resurrection of the Daleks* (1984).

Above: Janet Fielding returns as Tegan.

Right: Peter Davison plays the Doctor.

Below: Sophie Aldred records her lines as Ace.

→ portraying the time-displaced mind of the Doctor, although his performance as his own duplicate does veer into oddly professor-ish territory.

Who's on the guest list, then? UNIT are first through the door, boasting a strong duo in Fiona Hampton's Sergeant Wharry and Lucy Fleming's Veronica Holmes – an appealing team resembling a 1980s Kate Stewart and Osgood. Alas, after a promising start they're a trifle overshadowed by Jon Culshaw's impressive Brigadier – but for the first two episodes at least, we get a tiny taste of what a Fifth Doctor UNIT story might have been like, and it's a surprisingly snug fit.

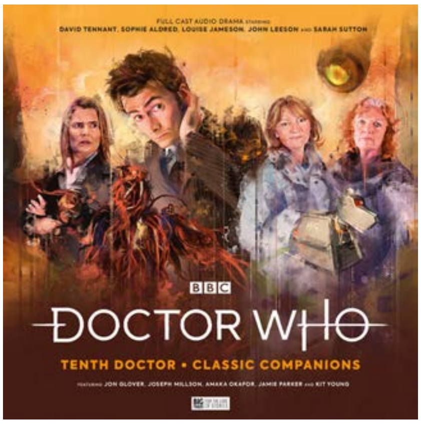
Heading up the opposition is Juliet Aubrey as Prodigal – a new kind of Nestene, in keeping with Big Finish's dedication to finding novel things to do with old monsters. Aubrey is cold and captivating, exuding an ethereal air even when navigating some fairly clunky, illusion-shattering dialogue. (Would a timeless gestalt from the birth of the universe really say "We've got this"? Maybe they watch a lot of team sports.) From the vaguely goofy idea of living octopus masks to the ingenious conceit of the voiceless plastic ooze communicating through a series of friezes, Tim Foley's script is just as much an ode to the Autons as it is to their worst enemy.

> For the first two episodes at least, we get a tiny taste of what a Fifth Doctor UNIT story might have been like.

And now for the bad fairy – Jon Culshaw's Master, specifically the incarnation originally inhabited by Anthony Ainley. As ever, he's mainly there to strike a series of irresistible poses, strutting about in an army uniform and stalking around a stone spaceship while chortling to himself. For the most part, Culshaw's recreation is sympathetic and commendably convincing, although a couple of conversations between the velvet vampire and Lethbridge-Stewart do stretch the magic a bit thin. Fittingly for a Fifth Doctor story, the Master seems to serve no real purpose of his own, purring beside his temporary allies and tearing off rubber faces willy-nilly. Although it's wonderful to see him, he does feel a bit jammed in with a bunch of other fan favourites, including a hasty (but lovely) cameo from yet another VIP.

Of course, this is entirely appropriate for an anniversary shindig. *The Auton Infinity* is a tottering, multi-layered birthday cake – slathered with icing, crammed with candles, sprinkled with sugar strands and stuffed with sweets. Throw away your fork and grab a slice with both hands. **DWM**

Tenth Doctor Classic Companions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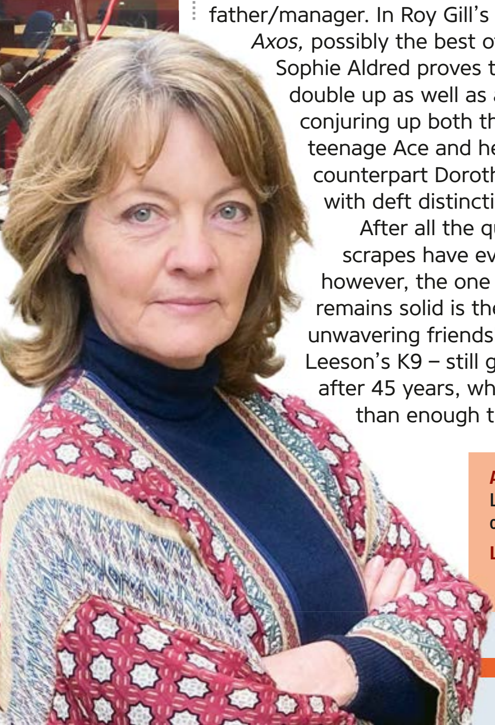

There's a frustrating intangibility to David Tennant's latest box set – filled with clones, dreams, auxiliary timelines and other such fancies, all of them disappearing without much consequence.

Praise be, then, to Louise Jameson, who can infuse anything with a wistful gravitas and make us cling to Leela's every word, as she does in John Dorney's *Splinters.* Tennant is predictably brilliant as the Tenth Doctor, but probably even better as his fairy-tale equivalent, reminding us just how good he is at villains. After a shrug of an ending, it's off to Lizzie Hopley's discombobulating *The Stuntman,* in which Nyssa herself is underused, but actor Sarah Sutton gets her own back as a feisty filmic daredevil, beside an audibly unrecognisable John Leeson as her father/manager. In Roy Gill's *Quantum of Axos,* possibly the best of the three, Sophie Aldred proves that she can double up as well as anyone – conjuring up both the spunky teenage Ace and her older counterpart Dorothy McShane with deft distinction.

After all the quips and scrapes have evaporated, however, the one thing that remains solid is the Doctor's unwavering friendship with Leeson's K9 – still going strong after 45 years, which is more than enough to hang onto.

Above left: John Leeson is the voice of K9.

Left: Sarah Sutton plays Nyssa.

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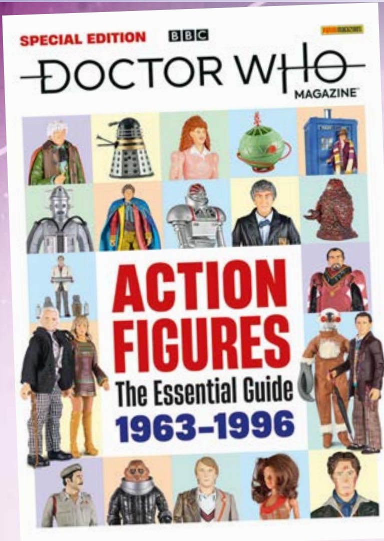
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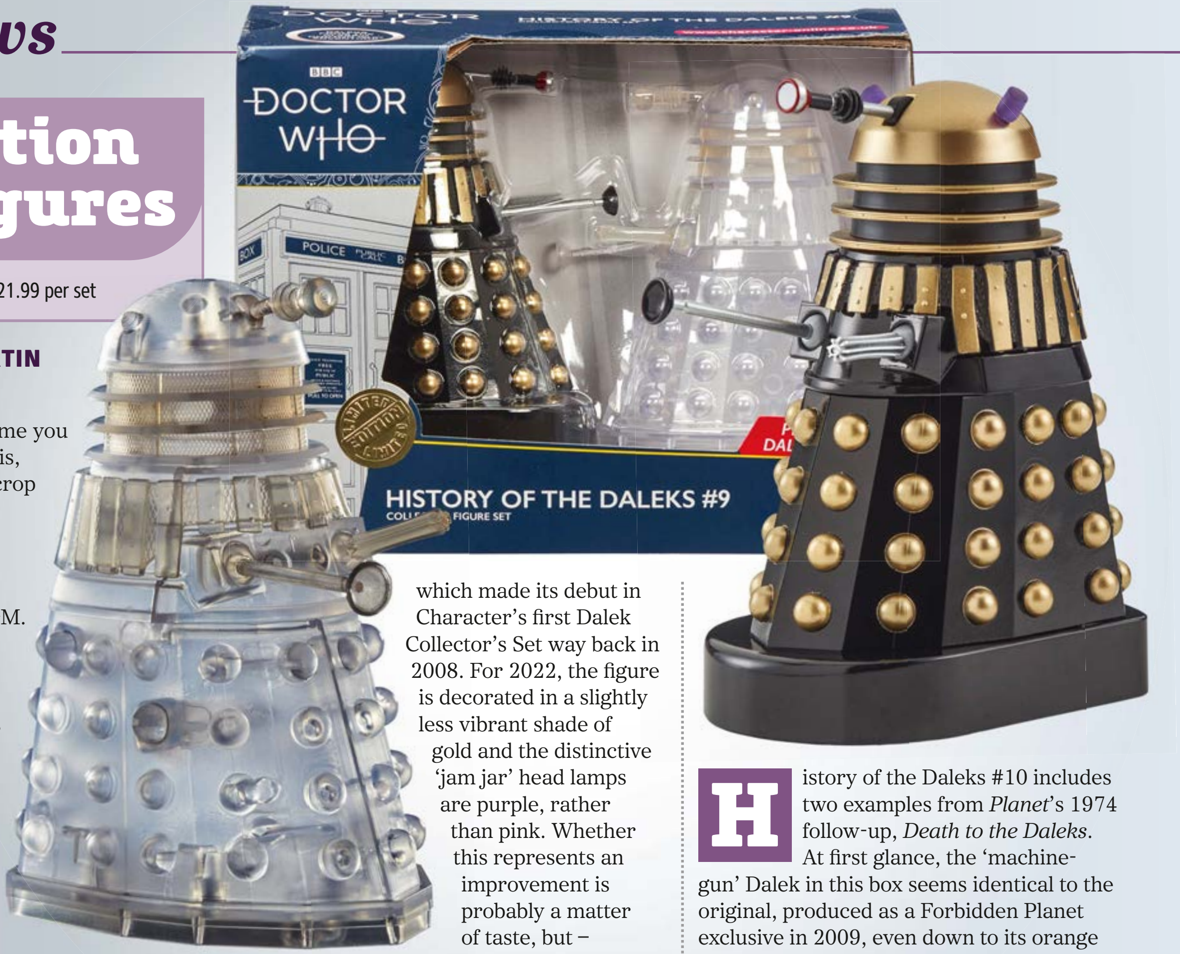
Action Figures

Character Options **RRP** £21.99 per set

Review by **GREG MARTIN**



By the time you read this, a new crop of 5.5” action figures should be available in selected branches of B&M. The latest box sets offer longstanding collectors the opportunity to upgrade existing figures with alternative colour schemes. Others will welcome the chance to fill some of the gaps on their shelves, without having to pay inflated prices for figures that have been unavailable since the days of Forbidden Planet and Toys R Us exclusives.

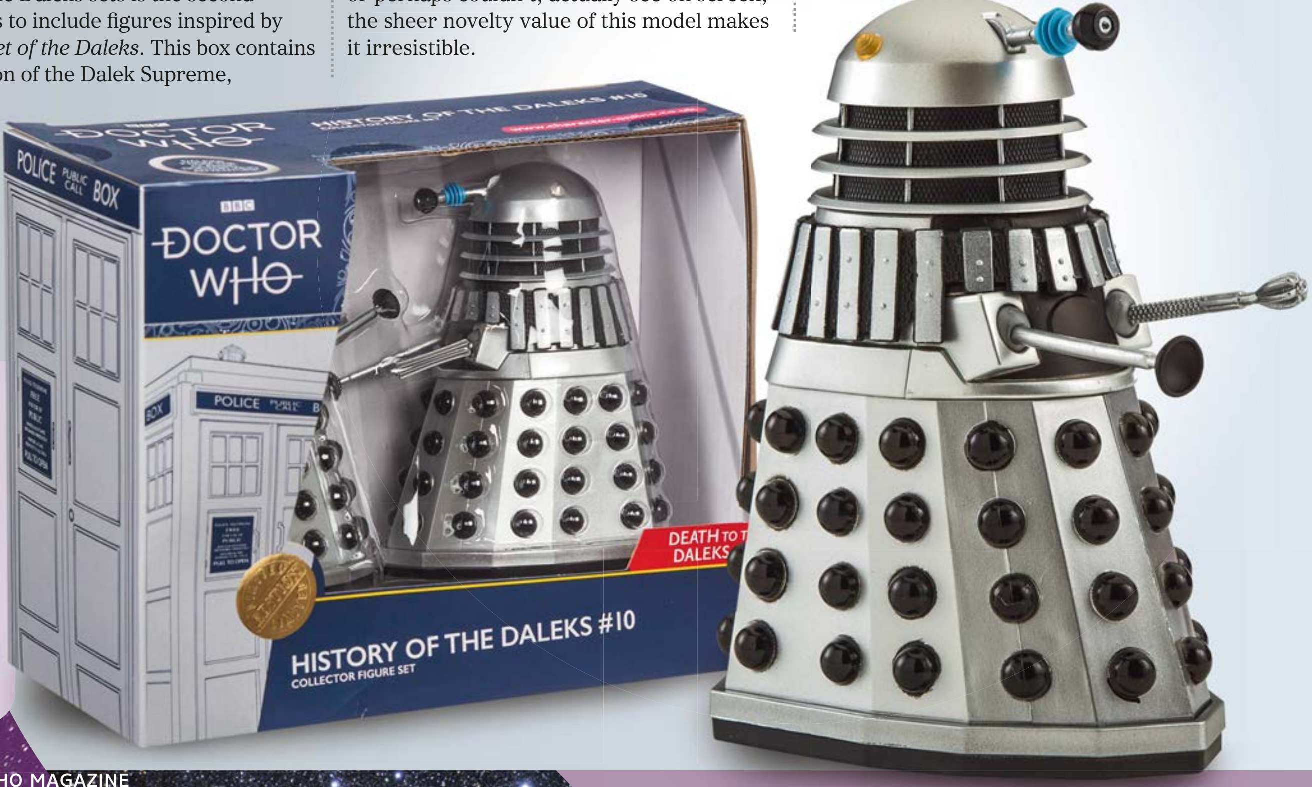
We’ve been spoiled by Character Options’ attention to detail for many years, so let’s take it as read that all of these figures are more than up to the usual standard. You’re not here for a refresher course on Character’s impressive range – you’ll find all that, and much more, in **Doctor Who Magazine**’s *Action Figures* Special Edition, published earlier this year. Instead, let’s take a look at the innovations and variations that are the unique selling points of these new sets.

The ninth instalment in Character’s History of the Daleks sets is the second in this series to include figures inspired by 1973’s *Planet of the Daleks*. This box contains a new version of the Dalek Supreme, which made its debut in Character’s first Dalek Collector’s Set way back in 2008. For 2022, the figure is decorated in a slightly less vibrant shade of gold and the distinctive ‘jam jar’ head lamps are purple, rather than pink. Whether this represents an improvement is probably a matter of taste, but – having scrutinised the *Planet of the Daleks* Blu-ray in order to make a carefully considered judgment – this reviewer is of the opinion that the latest model has earned the title Supreme.

History of the Daleks #9 also includes a Dalek entirely moulded in transparent plastic. The ‘Anti-Reflecting Light Wave Dalek’ was originally a Toys R Us exclusive in 2013, but that version had been rendered partly visible by the application of the Thals’ aerosol paint. The latest, entirely see-through, version presumably dates from an earlier point in the story. While it might be argued that this is a Dalek you didn’t, or perhaps couldn’t, actually see on screen, the sheer novelty value of this model makes it irresistible.

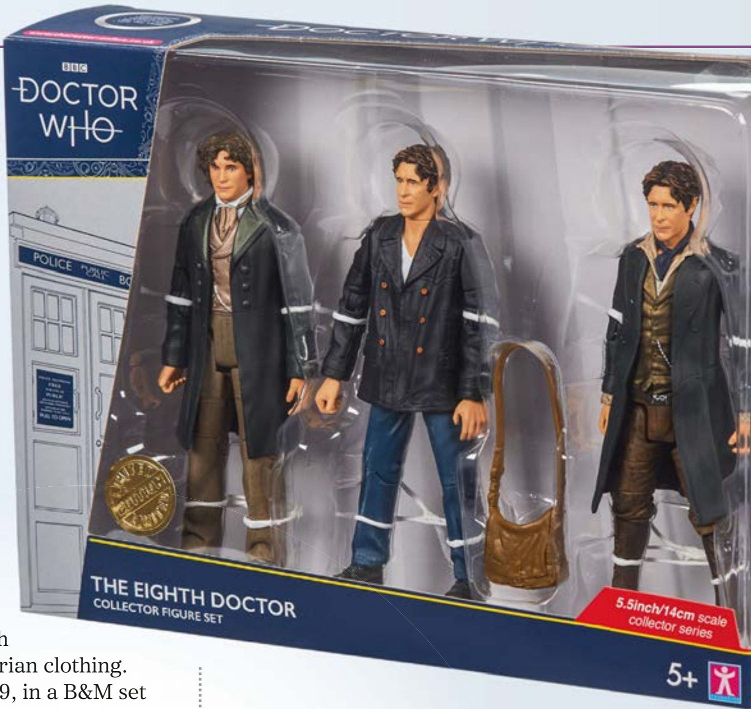
History of the Daleks #10 includes two examples from *Planet*’s 1974 follow-up, *Death to the Daleks*. At first glance, the ‘machine-gun’ Dalek in this box seems identical to the original, produced as a Forbidden Planet exclusive in 2009, even down to its orange head lamps. The standard version of the Dalek from this story also seems the same as the previous one, but look carefully at these models and you’ll see that the back half of the midriff sections, behind the vertical slats, are now silver, whereas on the initial figures they were a more screen-accurate black. This would appear to be an unfortunate oversight, which could have been compensated for with the addition of the black-coloured armaments seen in this story.

Despite these disappointments, this set represents a rare opportunity to acquire miniature Daleks in an unusual and highly appealing livery.



Top: History of the Daleks #9 contains an ‘invisible’ Dalek and the Dalek Supreme from 1973’s *Planet of the Daleks*.

Right: History of the Daleks #10 contains models based on the design seen in 1974’s *Death to the Daleks*.



The Eighth Doctor Collector Figure Set comprises three very different takes on Paul McGann's enigmatic Time Lord. The figure wearing the costume from the 1996 TV movie first appeared in Character's Eleven Doctors box set in 2010. The one we have here benefits from a more sophisticated paint scheme, faithfully recreating the Doctor's Wild Bill Hickok costume.

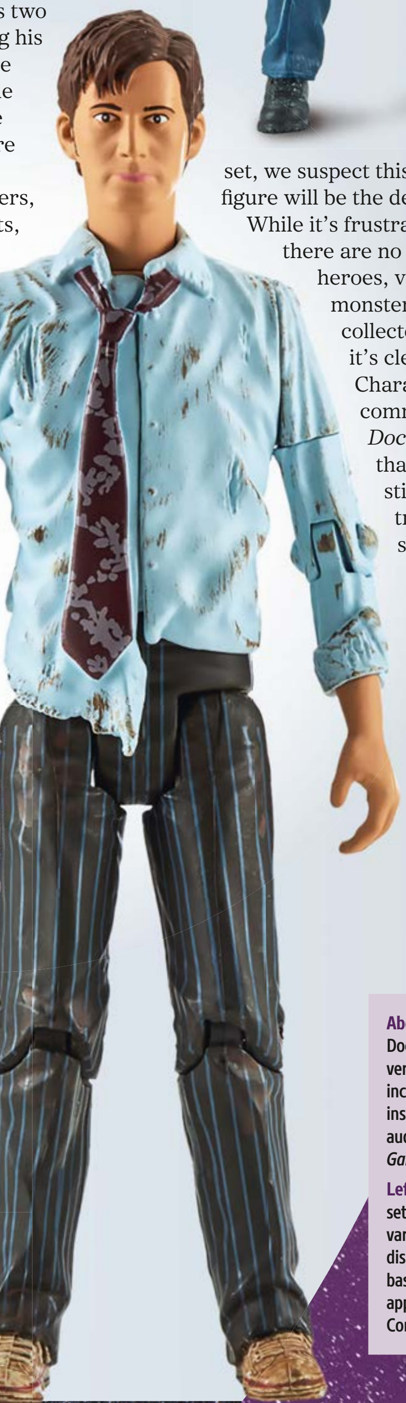
The second figure in this box dresses the Eighth Doctor in relatively utilitarian clothing. This first appeared in 2019, in a B&M set inspired by the previous year's audio drama *In the Garden of Death*. The new figure has an improved paint scheme, which even features highlights in the Doctor's hair. The figure also includes a satchel, which is a new accessory exclusive to this set.

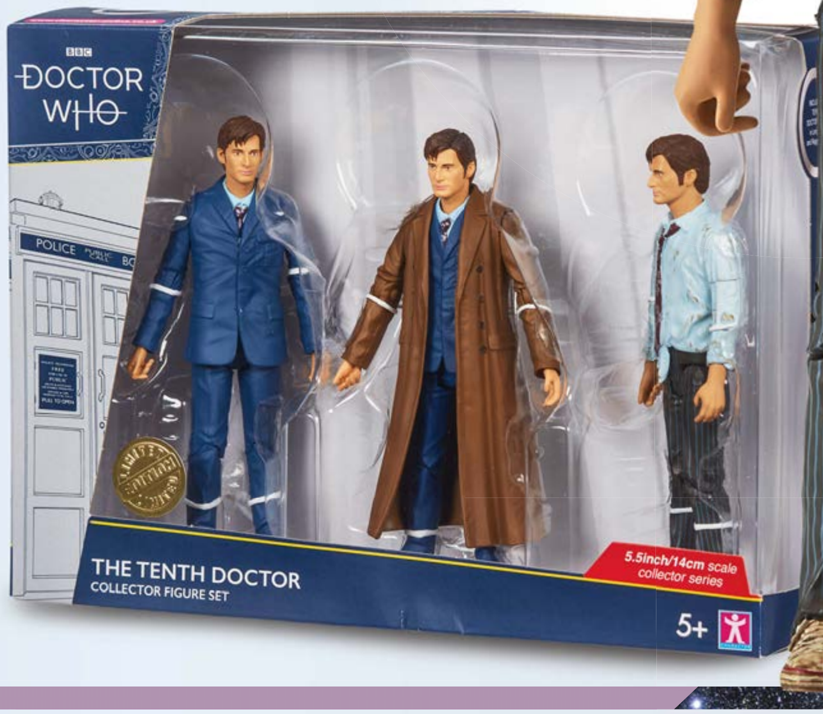
It seems the third figure in this set has paid a visit to the same hairdresser. This is the latest take on the Eighth Doctor in his costume from the 2013 mini-episode *The Night of the Doctor*. This time round there are none of the accessories that were packaged with the original 2015 version – but, for our money, the darker, more detailed paint scheme on this example makes it definitive.

The Tenth Doctor is Character's best-selling *Doctor Who* action figure, and a bewildering number of variants have been issued over the years. The final Collector Figure Set in this summer's line-up includes two versions of the Tenth Doctor wearing his blue suit, floral tie and red shoes. The second one completes the memorable silhouette with the long, duster-style overcoat. However, the highlight here is definitely the third figure. With its grubby white shoes, pin-stripe trousers, tattered blue shirt and exposed wrists, this evokes an unfamiliar look from the Titan Comics adventures. For any Tenth Doctor collectors wondering whether to purchase this set, we suspect this 'raggedy' figure will be the decider.

While it's frustrating that there are no entirely new heroes, villains or monsters in these collectors' sets, it's clear that Character remains committed to *Doctor Who* – and that the company still has a few tricks up its sleeve. **DWM**

> **For any Tenth Doctor collectors wondering whether to purchase this set, we suspect this 'raggedy' figure will be the decider.**

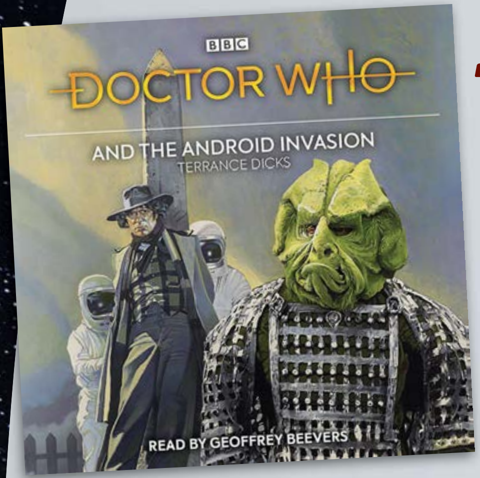




Above: The Eighth Doctor set contains three versions of the character, including one originally inspired by the Big Finish audio drama *In the Garden of Death* (2018).

Left: The Tenth Doctor set also contains three variants, including a dishevelled version based on the character's appearance in the Titan Comics adventures.

Doctor Who and the Android Invasion



Audiobook

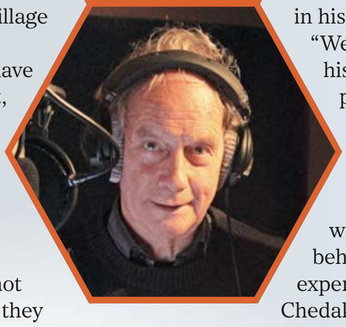
Featuring The Fourth Doctor and Sarah Jane Smith
Written by Terrance Dicks
Read by Geoffrey Beevers
BBC Audio RRP £20 (CD), £9 (digital)

There's an argument that no *Doctor Who* story is as undermined by its title as 1975's *The Android Invasion*, given that the route into the story for the Fourth Doctor and Sarah Jane Smith is the mystery surrounding apparently dead soldiers returning to life. But perhaps this was all magnificent sleight of hand. Perhaps writer Terry Nation wanted his audience to focus on the obvious mystery of the androids while not guessing the story's real twist: that the TARDIS hasn't arrived on Earth at all, but a facsimile of Earth prepared as a training ground for the alien Kraals and their duplicates. After all, there had been robot doubles in the past, going all the way back to Nation's earlier story *The Chase* in 1965. But there had never been a whole mock-up planet.

This is the kind of rug-pull moment that the series excels in: the cliffhanger to the second episode, featuring the Doctor working out the truth, is the TV story's high point. It's so effective that, when he came to write this novelisation in 1978, Terrance Dicks felt no need to further embellish the reveal, presenting it verbatim.

Indeed, the whole first half of the novel hews closely to Nation's scripts. They unfold as if he'd written them for John Steed and Tara King from *The Avengers*; an unsettlingly empty English village with odd incongruities, like tear-off desk calendars that have the same date on every sheet, feels like perfect fodder for the 1960s adventure series.

Dicks' additions in this first half largely focus on the Kraals themselves. On TV, they're not the most effective monsters: they look a bit like someone has left a Sontaran mask in the sun, and it's melted. In Dicks' hands they become more impressive: "heavily jowled with a squashed, pig-like snout... huge eyes glowed in cavernous sockets." Styggron, the chief scientist, has a voice "deep and throaty, with a kind of gurgle in it. It was not a human voice."



Dicks also picks up on the tension between Styggron and Marshal Chedaki, amusing himself by making them analogous to the Doctor and the Brigadier. Chedaki is keen to crack on with the invasion, while Styggron is more interested in his laboratory experiments. "Wearily, Styggron shook his massive head at the perpetual narrowness of the military mind," we're told – and readers will be picturing the Doctor hunched over a test tube while the Brigadier bristles behind him. "Always one more experiment," the long-suffering Chedaki complains. It's certainly more character than the Kraals got in the TV version.

> On TV, the Kraals are not the most effective monsters. In Dicks' hands they become more impressive.

Sadly, not even Dicks can completely rescue the second half of the story, although on the page it unfolds with greater pace, suspense and credibility than on TV. Still, when the Doctor pulls out a convenient android detector, you can almost see Dicks' knowing look to the reader as he adds the Doctor's comment: "Luckily there's a short cut."

This is another case, then, of likeable but slapdash TV episodes becoming a more satisfying all-round experience as a novel. This audiobook maintains the usual high standards, and it's a pleasure to hear Geoffrey Beevers, one of the strongest readers of the range, conjure up a growling, disdainful Styggron and a suitably stuffy-sounding Colonel Faraday.

MATT MICHAEL

Below: The Doctor (Tom Baker) in the cliffhanger to Part Two of *The Android Invasion* (1975).
Above inset: Styggron (Martin Friend) has the Doctor at his mercy; narrator Geoffrey Beevers.
Right: The Kraals were grey-skinned on TV, but green in Roy Knipe's 1978 illustration for the book cover (top left).

The Resurrection Plant

BBC
DOCTOR WHO
THE RESURRECTION PLANT
WILL HADCROFT
READ BY FRAZER HINES

Audiobook

Featuring The Second Doctor, Jamie and Zoe
Written by Will Hadcroft
Read by Frazer Hines
BBC Audio RRP £11 (CD), £9 (digital)

This new audio original sees the Second Doctor, Jamie and Zoe arriving on a moon that's been transformed into a factory, where people, even children, are press-ganged into working in the mines with a dangerous element – raw quartzanium. In fact, quartzanium is so dangerous, and health and safety laws are so lax, that the mysterious owners have created a 'resurrection plant' where dead workers are taken to be reborn, albeit in completely different bodies. The Doctor is appalled, and also very aware of the implications of this kind of technology. Especially when something goes wrong...

There's a strong echo here of that greatest of all ghost stories, *The Monkey's Paw* by WW Jacobs – not only in the general setting and ideas, and the creeping terror of what might return from the dead, but also in the broader theme of being careful what you wish for. The families of the factory's victims keenly await the return of their loved ones, but when things start to go wrong, and 89 people need to be regenerated at the same time, the anticipation turns to horror. The result might also remind some listeners of the 2007 TV story *The Lazarus Experiment*. It has the same kind of body horror, for a start – and just as 'Mr Saxon', aka the Master, was behind Professor Lazarus' machine, so other members of the Doctor's own people are at work behind the scenes on this planet too.

This leads to one of the most interesting elements of the story. Author Will Hadcroft's choice of TARDIS crew is shrewd, because the Second Doctor is not only on the run from Gallifrey, but also very cagey about what he admits to whom. The Doctor's secretiveness, and his worries about being tracked down by the Time Lords, make him act differently than he might were this, say, a plot by the Cybermen. Instead of defiantly declaring that these are evils to be fought, he must work in the shadows – trying to hide his own nature as he confronts Wren, the engineer of the factory, and the Regent, the Time Lord who's the source of Wren's power.

As the Doctor investigates, he realises Wren has as much reason to resent the Time Lords as he does himself, presenting him with a dilemma – should he help the Regent or Wren? The solution is ingenious, the ending ominous. The Doctor can't admit the truth to his closest friends, even when Jamie mentions that Ben and Polly told him that the Doctor once regenerated, just like the people in the factory. But we listeners already know that the Doctor's day of reckoning can't be far off, and it adds a delicious shiver to the final scenes.

Hadcroft's story is cleverly done, neatly meshing the mystery of the Time Lords in Patrick Troughton's era with information we've learned during the last few TV series – a good trick, given how little about the Doctor's people can plausibly be included in a story set prior to their first appearance in the Second Doctor's final adventure, 1969's *The War Games*. His characterisation of the Doctor – as a Time Lord hiding in the guise of a silent-movie comic, insouciant in the face of authority, only revealing a little of what he really knows – is masterful.

> There's a strong echo here of that greatest of all ghost stories, *The Monkey's Paw*.

Hadcroft appears less interested in Jamie and Zoe, to the extent that his choice of these characters seems designed merely to emphasise that this is near the end of the Second Doctor's unfettered travels in time and space. The presence of Frazer Hines, narrating with customary skill, means Jamie seems slightly favoured over Zoe. As they're one of my favourite TARDIS teams, this is my only disappointment in a story that's otherwise gripping and effective.

MATT MICHAEL

Above: Zoe (Wendy Padbury) in *The Mind Robber* (1968).
Left: The Doctor (Patrick Troughton) and Jamie (Frazer Hines) in *The Wheel in Space* (1968).

Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

TENTH DOCTOR CLASSIC COMPANIONS

AUDIO DRAMA

Big Finish has released *Tenth Doctor Classic Companions*, a collection of three brand-new, full-cast audio adventures starring David Tennant as the Doctor.

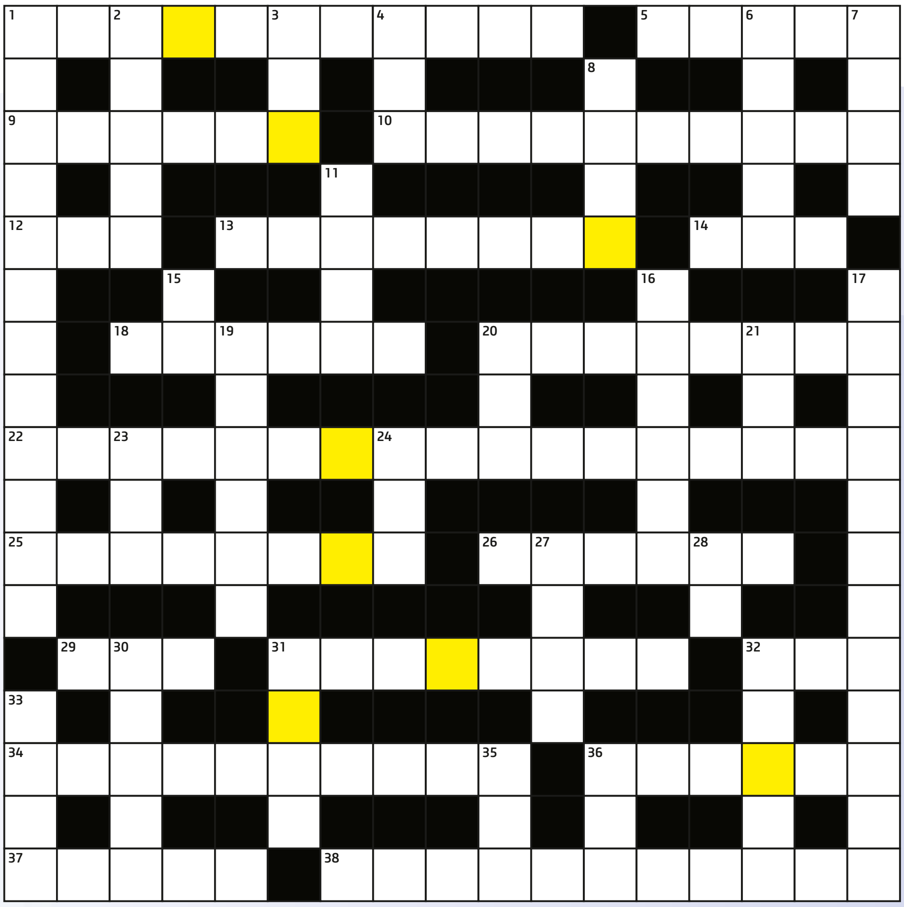
In *Splinters* by John Dorney, the Doctor finds K9 (John Leeson) floating in space and encounters his old friend Leela (Louise Jameson). The second story, *The Stuntman* by Lizzie Hopley, sees the Doctor and K9 enter a virtual world to help Nyssa (Sarah Sutton) escape a Time War criminal's scheme. Finally, in *Quantum of Axos* by Roy Gill, Ace (Sophie Aldred) investigates a new tech company and meets the Doctor and K9 as a parasitic alien escapes its trap.

Tenth Doctor Classic Companions can be ordered from *bigfinish.com*, priced £24.99 (CD plus digital) or £19.99 (digital only). We have FIVE CD copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a historical figure encountered by the Doctor.

DOCTOR WHO
TENTH DOCTOR • CLASSIC COMPANIONS

Do you know your Farrel from your Sharrel?

DWM CROSSWORD



ACROSS

1 French revolutionary (11)
5 (and 33 Down) Producer of the TV movie (5,4)
9 Killed by George Cranleigh (6)
10 Sought by the Reconnaisance Scout Dalek, perhaps (10)
12 (and 25 Across) Naval base visited by the Third Doctor (1,1,1,8)
13 He was recruited by Lytton on Telos (8)
14 Bessie's number plate: __ 1 (3)
18 Michael _____ – played Davros (6)
20 He made a pact with the Black Guardian (8)
22 The invisible enemy: the — (7,2,3,5)
26 T-Mat commander (6)
29 Dorothy by another name (3)
31 He impersonated Tegan among others (8)
32 A robot of death (3)
34 See 17 Down
36 Country Ncuti Gatwa was born in (6)
37 Clara's mum (5)
38 He played Penley in *The Ice Warriors* (5,6)

DOWN

1 Professor in charge of Recovery 7 (5,7)
2 He was recruited by Lytton on Telos (5)
3 Part of the heist on the Bank of Karabraxos (3)
4 Cyber technology created by John Lumic: __pods (3)
6 Chloe Webber's mum (5)
7 Time ___ – device given to the Doctor by a Time Lord on Skaro (4)
8 One of the Slitheen family (4)
11 Katryca was queen of the tribe of the __ (4)
15 Entry to the Dark Tower is as easy as __ (2)
16 Companion of the *Shalka* Doctor (6)
17 (and 34 Across) Davros, perhaps? (3,9,10)
19 *New Adventures* novel by Kate Orman (6)
20 Production code of *The Green Death* (1,1,1)
21 *Abbrev.* Country first visited in *Doctor Who* in *The Chase* (1,1,1)
23 Gallifreyan organisation that interceded to end the Doctor's exile (1,1,1)
24 Leader of the Monoids (3)
27 The sea on Marinus (4)
28 *The* __ *Corral* (1,1)
30 Taren ____ – the true identity of Dask (5)
31 Peladon, perhaps (4)
32 Medium on which *The Pescatons* was first released (5)
33 See 5 Across
35 *The Massacre of St Bartholomew's* __ (3)
36 *Abbrev.* Part of the TARDIS control system used to affect a change in size (1,1,1)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION

R	O	S	E		T	H	E	E	A	T	E	R	S			
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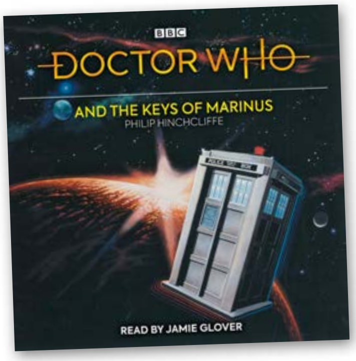
LAST ISSUE'S PRIZE WORD: SONTARAN

DOCTOR WHO AND THE KEYS OF MARINUS AUDIOBOOK



Jamie Glover reads the 1980 book by Philip Hinchcliffe, which was a novelisation of the 1964 TV story by Terry Nation.

The TARDIS materialises on a remote island, set in a sea of acid. The Doctor, Susan, Ian and Barbara meet Arbitan, keeper of the Conscience, a vast computer that rules and lends balance to life on Marinus. Yet peace on the planet is threatened by the alien Voord, who wish to take control of the machine.

Arbitan enlists the travellers to find the five crucial Keys of Marinus in various locations across the planet. Thus begins a series of terrifying adventures for the Doctor and his friends, who must find the keys if they ever hope to see the TARDIS again...

Doctor Who and the Keys of Marinus is available now, RRP £20 (CD) and £9 (digital). Thanks to BBC Audio we've got **FIVE** CD copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance...

Who is the leader of the Voord?
A Tlotoxl **B** Yartek **C** Yarvelling

FORTY 2 AUDIO DRAMA

This is the latest release in the *Fifth Doctor Adventures* series of full-cast audio dramas starring Peter Davison. The new box set contains one epic story – *The Auton Infinity* by Tim Foley.

UNIT is running a training exercise in Snowdonia, with the Brigadier (Jon Culshaw) in attendance. Except it isn't long before things start to go badly wrong. The fake aliens primed to attack the troops might not be so fake after all, and a temporal disturbance attracts the Doctor, Tegan (Janet Fielding) and Turlough (Mark Strickson) into the fray. Old enemies are on the scene with a deadly plan – but they might be the least of the Doctor's worries. Because he's recently been sent backwards and forwards through his own lifetime... and he's finally going to find out why.

PETER DAVISON • JANET FIELDING • MARK STRICKSON • JON CULSHAW
BBC
DOCTOR WHO
THE FIFTH DOCTOR ADVENTURES
FORTY 2
FEATURING JULIET AUBREY AND LUCY FLEMING

Forty 2 is available from *bigfinish.com*, priced £19.99 (CD and digital) and £16.99 (digital only). Readers who correctly answer the question below will have a chance of winning one of **FIVE** CD box sets.

The Fifth Doctor's first story, *Castrovalva*, was partly inspired by the work of which artist?
A Van Gogh **B** MC Escher **C** MC Hammer

ORIGIN STORIES BOOK

BBC
DOCTOR WHO
ORIGIN STORIES
THE EARLY LIVES OF FRIENDS AND FOES AS THEY'VE NEVER BEEN TOLD BEFORE

This hardback collection of 11 short stories from the world of *Doctor Who* recounts the early lives of friends and foes.

The stories and characters include: *Chemistry* by Sophie Aldred (featuring Ace), *My Daddy Fights Monsters* by Dave Rudden (Kate Lethbridge-Stewart), *The Myriapod Mutiny* by Emma Norry (Ryan Sinclair), *The Last of the Dals* by Temi Oh (Davros), *Murmuration* by Mark Griffiths (Sarah Jane Smith), *The Big Sleep* by Dave Rudden (Madame Vastra), *Doctor Jones* by Faridah Àbíké-Íyímídé (Martha), *The Girl Who Tore Through the Universe* by Nikita Gill (Amy and Rory), *Clara Oswald and the Enchanted Forest* by Jasbinder Bilan, *Velvet Hugs* by Katy Manning (Jo Grant) and *Tempered* by Dave Rudden, which is set on the Doctor's home planet, Gallifrey.

Origin Stories is published by BBC Children's Books on 29 September, RRP £12.99 (hardback) and £8.99 (ebook). Give us the right answer to this question and you could be one of **FIVE** readers who'll be getting a hardback copy.

In which TV story did Katy Manning first appear as Jo Grant?
A *Terror of the Autons* **B** *Terror of the Zygons*
C *Terror of the Vervoids*

THE RESURRECTION PLANT AUDIOBOOK

BBC
DOCTOR WHO
THE RESURRECTION PLANT
WILL HADCROFT
READ BY FRAZER HINES

The Resurrection Plant, a Second Doctor adventure written by Will Hadcroft and narrated by Frazer Hines (who played the Doctor's companion, Jamie McCrimmon), is a new release from BBC Audio.

The TARDIS lands on Calico Three, an Earth-like planetoid where industrial foundries are worked alongside sophisticated technology. The Doctor is staggered to learn about the Resurrection Plant, which re-births anyone mortally wounded in the line of work.

Jamie is put to work in the foundry, while Zoe and the Doctor investigate the plant. But the machine goes wrong, a terrifying monster is unleashed – and the Doctor uncovers a shameful secret that hits close to home...

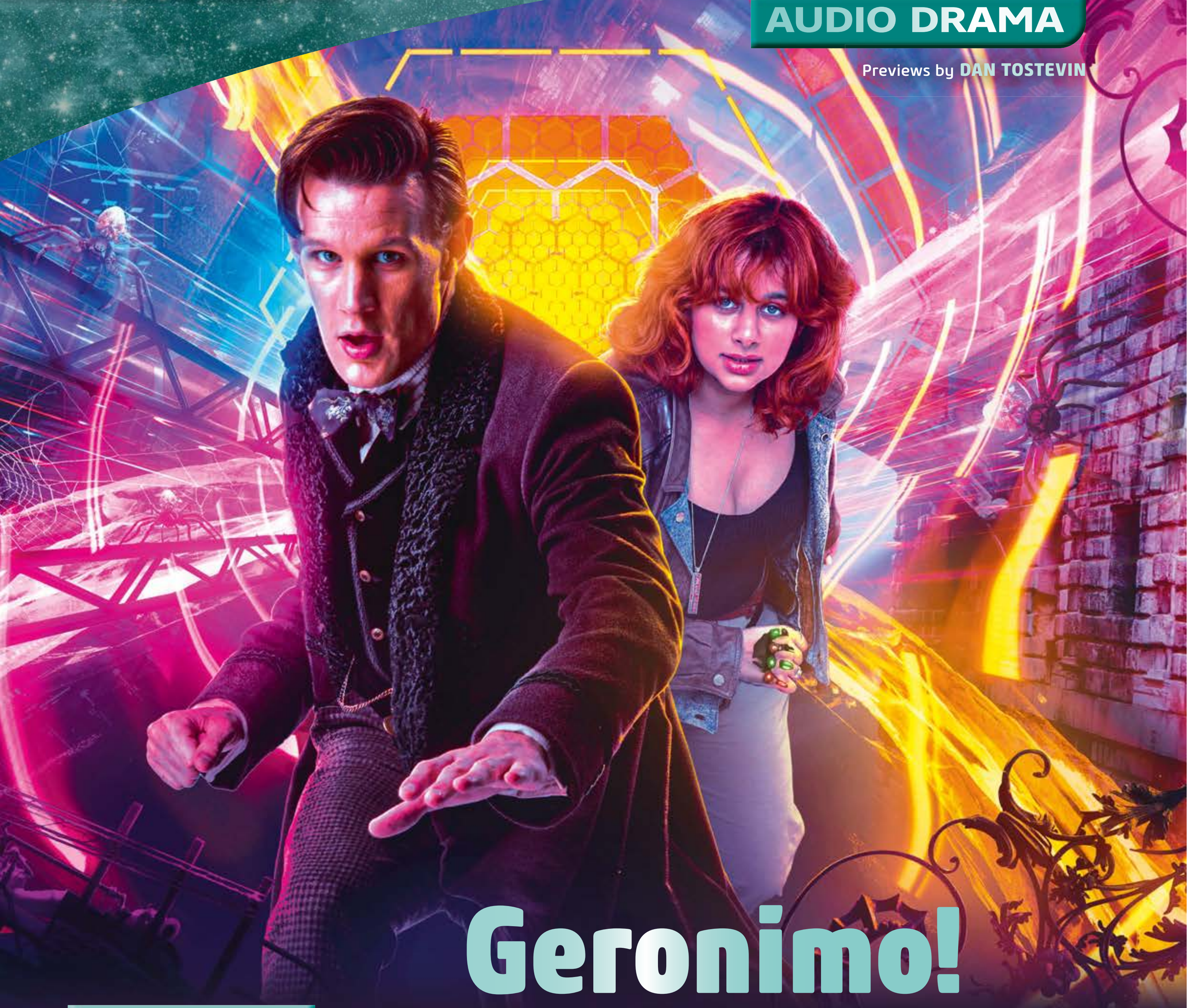
The Resurrection Plant is available now from BBC Audio as a CD (£11) and as a digital download (£9). If you want to be one of **FIVE** readers who'll be getting a CD copy, then provide us with the right answer to the following question:

What was Zoe's job in *The Wheel in Space* (1968)?
A Astrophysicist **B** Telebiogeneticist **C** Tea lady

TERMS AND CONDITIONS The competitions open on Thursday 15 September 2022 and close at 23.59 on Wednesday 12 October 2022. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



Geronimo!

RELEASED October
RRP £19.99 (CD plus digital), £16.99 (digital only)

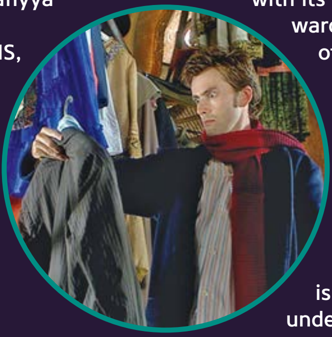
COMPRISES:
The Inheritance
by **Alfie Shaw**
The House of Masks
by **Georgia Cook**
The End
by **Rochana Patel**

STARRING
The Eleventh Doctor **Jacob Dudman**
Valarie Lockwood **Safiyya Ingar**
Patricia Lockwood **Mandi Symonds**
Daniel Simpson **Wayne Forester**
Arabella Hendricks **Lara Lemon**
Simone Simpson **Jasmin Hinds**
Sicura **Genevieve Gaunt**
Tomasi **Fode Simbo**
Riley **Richard James**
Vega **Paul Panting**
Delphine **Jo Castleton**
Luna **Pepter Lunkuse**

It's 2005. *Doctor Who* is back. Safiyya Ingar's dad puts it on the TV one evening because, as Safiyya remembers him saying, "There's nothing else on." And the young Safiyya is immediately hooked.

"I heard the whirr of the TARDIS, and my little brain just turned around," says Safiyya. "I couldn't take my eyes off the screen. Every Saturday I'd be pitching up and watching *Doctor Who* on my tod, because none of the rest of my family were interested. And then slowly they all started turning their heads too, and it became a regular dinner thing – all watching *Doctor Who* together."

Safiyya's childhood Doctors were the Ninth, Tenth and Eleventh. "Christopher Eccleston got me into the universe. David Tennant and Matt Smith, they were like my heart and soul. It was basically my whole personality for years and years."



Safiyya dreamed of being a companion – and even wrote fan fiction in which they ran away from home, discovered the TARDIS with its door ajar, and hid in its vast wardrobe. They imagined months of secret adventures, sleeping in a tent made out of a ball gown and nipping out for food whenever the TARDIS landed.

"I incriminate myself by leaving literal crumbs in the wardrobe," Safiyya explains. "The Doctor comes in to find an outfit, and he's like, 'What is this?' He discovers me hiding under one of his old coats, and the old Doctor's scarf is my pillow – the big, long, colourful one."

Safiyya's story ended with the Doctor and the stowaway becoming friends. "He eventually keeps me around, as a grouchy old father figure. And then he takes me on as his companion."

Why Don't You Come On Over?

New companions have long been a staple of off-screen *Doctor Who* storytelling, and when Alfie Shaw became producer of *The Eleventh Doctor Chronicles* he was keen to continue the tradition. "I wanted to give the Eleventh Doctor, who I'd loved on TV, the same treatment that 'classic' Doctors had got at Big Finish when I was growing up with them – [with companions like] Charley, Evelyn, Lucie and Hex," he says.

And with Jacob Dudman moving on from his role as the Doctor, the new companion's journey needed to be complete within four box sets. "It became a really specific run of episodes rather than an open-ended, more long-form story," Alfie explains. "Once I had the character of Valarie, I knew the kind of story we were telling at the beginning, and I knew the ending."

Valarie comes from the future, in deliberate contrast to the Eleventh Doctor's modern-day companions on TV. "While all of this was happening, I was falling in love with William Gibson's *Neuromancer* trilogy of books, so I was having a cyberpunk moment," Alfie recalls. "And I thought, 'What we haven't done is a cyberpunk companion.' As the series goes on, we'll start to play with that more and more."

Flash forward to 2021. Safiyya has grown up, works as an actor, and starts appearing in Big Finish audio dramas. One is a *Torchwood* story, *The Black Knight*, which also stars Jacob Dudman. He and Safiyya click immediately.

"In the breaks, people would come up to me and Jake and be like, 'So how long have you guys worked together?'" Safiyya recalls. "We were like, 'We literally just met!' Everybody kept thinking that we'd known each other for years. And he basically said, 'Let's bring Saf back.'"

The Eleventh Doctor Chronicles, in which Jacob plays the title role, was about to introduce a new companion, and Safiyya was the perfect fit. They finally get to board the TARDIS – no hiding in wardrobes required – in *Geronimo!*

"I have this little bucket list of Whovian moments that I've always wanted to tick off: when you see the TARDIS for the first time and you do the whole 'It's bigger on the inside' conversation, when you have to yell 'Doctor' at the top of your lungs, all that sort of stuff," says Safiyya. "I was so excited to do everything – I was checking off that list in my head."

Safiyya's character is Valarie Lockwood, a cybernetics engineer. "She's really good at what she does," says Safiyya. "She's really intelligent and feisty, she has a wonderful family unit that she absolutely adores – and, as the series unfolds, she finds an anchor in the Doctor. He's a difficult character, and she finds herself really challenged by that. But I think she likes that. She feels like she can be a moral compass for the Doctor. She absolutely adores him, and he does open up her world and her perspective."

The immediate friendship Jacob and Safiyya formed on that first day together has continued. "We'll do a take, and literally just walk over and hug each other," says Safiyya. "The guys behind the Perspex will be like, 'Are you OK? Is something wrong?' And we're like, 'No, we just wanted a cuddle.' And then we go back into our respective little hidey-holes and do the rest of the scene.

"Valarie has a lot of emotionally driven scenes," Safiyya continues, "and obviously the Doctor doesn't really get involved in that. Even though he has two hearts, very full of love and care, he purposely cuts himself off, whereas Valarie doesn't. She feels *everything*. There were loads of scenes where Jake and I were no longer looking at the script, we're just looking at each other while we deliver these lines. It feels so intimate, and I just feel like I'm there with the Doctor."

Geronimo! contains Valarie and the Doctor's first three adventures together. "The writing's so beautiful on this series," says Safiyya. "It's gorgeous. Every episode has its own little unique challenge, its own journey and arc. And every time, I'd just look at Jake and be like, 'Dude! This is amazing.' I think it's very hard for actors because we're really critical about our work. But we walked away at the end of every single day going, 'I think we created something absolutely brilliant.'"

> "Valarie absolutely adores the Doctor, and he opens up her world and her perspective."
> **SAFIYYA INGAR**

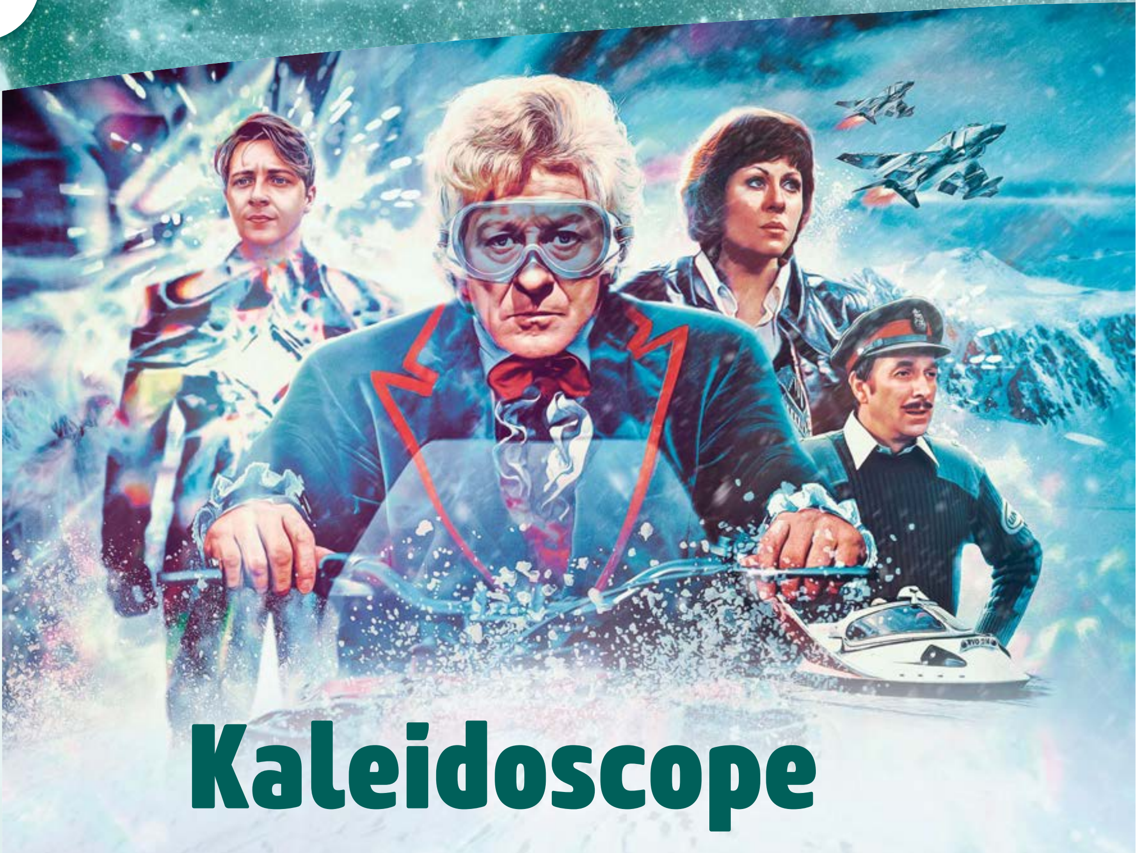
Opposite page main image: Caroline Tankersley's cover art for *Geronimo!*

Opposite page inset: The Doctor (David Tennant) rummages for some new clothes in *The Christmas Invasion* (2005).

Above left: Mandi Symonds and Safiyya Ingar.

Above right: Producer Alfie Shaw flanked by his two stars – Safiyya and Jacob Dudman.

Right: Writer Georgia Cook, Safiyya, director Nicholas Briggs, Jacob, Richard James, Genevieve Gaunt and Fode Simbo.



Kaleidoscope

It's been almost three years since Sadie Miller recorded her first audio drama as Sarah Jane Smith – the character that Sadie's mother, the late Elisabeth Sladen, made famous on screen.

"It's really interesting to explore how much Sarah is always striving to find the good in people," Sadie reflects. "Even in the worst possible situations, she's always trying to find that positive spin, and she always has that endless empathy for even very evil creatures. She's always trying to find the silver lining, and she's always trying to explore how different civilisations and humanity can better each other."

Listeners heard Sadie's performances as Sarah for the first time last year. "To have such a positive response was more than my wildest dreams," says Sadie. "Even when Big Finish asked me to do more than one, I thought, 'Maybe a couple' – I didn't realise it would be all these incredible adventures. I get to go all over the universe in my pyjamas from my bedroom!"

Her next appearance is in one of *The Third Doctor Adventures* featuring, in the words of the Brigadier, a "shaggy-haired alien messiah" called Kaleidoscope. "Sarah's very suspicious at first," says Sadie, "as she often is in these early stories, not quite believing that there could be a man from the stars. It calls back to [her 1973-74 debut] *The Time Warrior*: 'How do I know you're telling the truth about this? How can I be sure that this person's who they say they are?'

"It definitely has that very authentic 1970s feel that Big Finish are so good at recreating," she adds. "But in a strange way, the more 70s it feels, the more it actually feels very modern and applicable to what's going on in the world at the moment."

Kaleidoscope also gives Sarah Jane a rival: TV journalist Jenny Nettles. "I tried to imagine it a bit like when she meets Rose in [the 2006 episode] *School Reunion*," Sadie explains. "That same sense of, 'Well, hang on a minute, this is *my* territory, thanks very much.' Although they have different points of view and they come at it from different angles, there's actually a lot of similarity between them. And it's that situation of both being 'in it together', especially as women. Which is something that, as a woman, I definitely resonate with a lot – that you don't want to make a rival in the sisterhood, necessarily. Those things are really, really fun to play, and a side of Sarah that we don't normally see – a bitchier side, if I'm allowed to say that!"

RELEASED October
RRP £19.99 (CD plus digital), £16.99 (digital only)

WRITTEN BY Alan Barnes

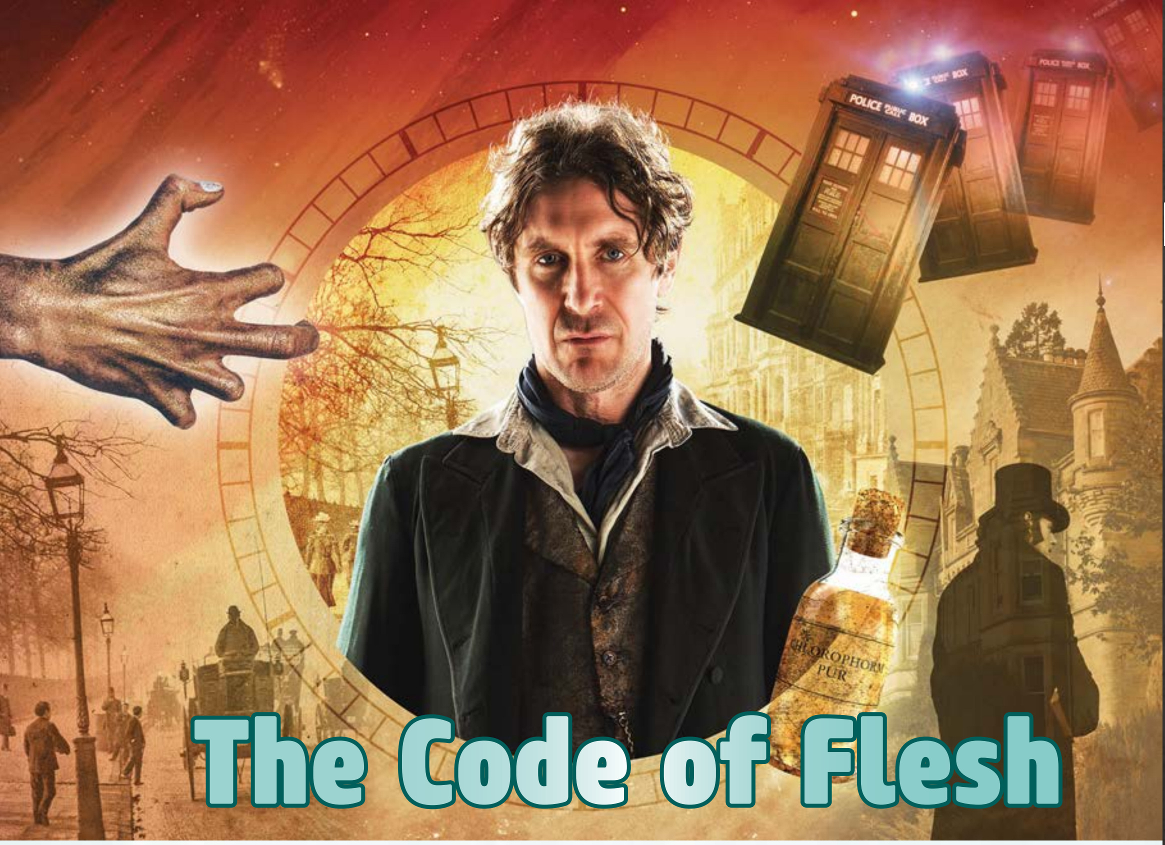
STARRING
The Third Doctor **Tim Treloar**
Sarah Jane Smith **Sadie Miller**
Brigadier Lethbridge-Stewart **Jon Culshaw**
Harry Sullivan **Christopher Naylor**
SM Roach/Air Commodore Hurley **Mark Elstob**
Kaleidoscope **Gerran Howell**
Jenny Nettles **Jasmin Hinds**
Daphne Green **Helen Goldwyn**
Colonel-General Sokolov **Stephen Noonan**
WRAF Controller **Imogen Church**

The story's striking cover art is by Sean Longmore, based on a sketch by director Nicholas Briggs. "It's not something we usually do, but he felt inspired and scribbled it in the back of a notebook," says Sean. "It was remarkable, because we were pretty much on the same page with what we'd been thinking. I'd read the script, read about the Doctor on a snowmobile, and thought, 'That is the image to go with' straight away."

> "I get to go all over the universe in my pyjamas from my bedroom!" SADIE MILLER

Sean felt the James Bond-style snowmobile sequence fitted perfectly with Jon Pertwee's time as the Doctor. "There's a lot of Bond in the Pertwee era – I've always thought that," he says. "And that vibe did come across from the script. It's about that energy and that dynamic feel that aligns itself with Bond, particularly Bond at the time. There's an entire episode of *Planet of the Spiders* [1974] which is just a half-hour chase sequence! It was that energetic, fast-paced, 'Jon Pertwee jumps on a vehicle and goes for it' thing that appealed to me."

Top: Sean Longmore's cover art for *Kaleidoscope*.
Above inset: Sadie Miller.
Left: Jon Culshaw.



The Code of Flesh

The Eighth Doctor is about to attend a dinner party where the guests will be anaesthetised en masse. Remarkably, the premise of *The Code of Flesh* is based on historical fact...

“Over the years, I’ve done a lot of research into Victorian England between about 1860 and 1900, because I’ve done eight books in the *Young Sherlock Holmes* series and a number of other Holmes stories,” explains writer Andrew Lane. “Because of that research, I’ve got a whole set of things in the back of my mind, and one of them was this.

“I read a lovely book about the history of anaesthesiology, and found out that, in about 1880 or 1890, they were trying to bring in new anaesthetics – to replace the use of chloroform with ether. And so the doctors used to have these parties, where they’d invite all of their friends around and basically gas them in between the courses. They would pass out, and then wake up ten minutes later feeling absolutely fine. And so the doctors could say, ‘You see, it’s perfectly safe, there’s nothing to worry about – please tell everyone!’”

RELEASED October
RRP £11 (CD), £9 (digital)

FEATURING
The Eighth Doctor
WRITTEN BY Andrew Lane
READ BY Dan Starkey

In Andy’s story, we follow journalist James MacFarlane as he attends one of these ‘anaesthesia frolics’ in Cardiff. “And when he gets there, one of the other attendees at the party is the Doctor, just calmly sitting there at the table,” Andy explains. “They have the various courses, the gas is brought on, and they all pass out – except the Doctor, of course, because he’s got a secondary respiratory system. But when MacFarlane wakes up, one of the people around the table is missing, and so he and the Doctor get involved in the hunt for that person – trying to find out why they were taken, where they were taken to, and what’s going on.”

MacFarlane and the Eighth Doctor have met before; their first adventure was Andy’s *The Scent of Blood* (2019), a vampire story set in Edinburgh. “I originally came up with that story four or five years ago, as a pitch for a comic strip with the First Doctor,” Andy recalls. “It was quite easy to tweak it from the First Doctor to the Eighth Doctor. But to do that, I had to come up with a new companion. I thought, ‘I’ll give the Doctor someone who’s got agency of his own, a journalist who’s on a story’ – and I came to really like James MacFarlane’s character.”

Though thrilled when BBC Audio invited him to bring MacFarlane back, Andy was keen not to make his relationship with the Doctor too conventional. “I didn’t particularly want James MacFarlane in the TARDIS with the Doctor, travelling through time,” he says. “I wanted the Doctor to continually be meeting James MacFarlane at various points in his life. So I thought, ‘Okay, I’ve done vampires. What else? I could do a Philip Hinchcliffe here – I’ll pick another monster...’”

As *Doctor Who*’s producer in the mid-1970s, Hinchcliffe (and his script editor, Robert Holmes) had occasionally riffed on monsters from popular horror fiction. “We had *The Brain of Morbius* which was obviously Frankenstein, *Planet of Evil* which was Jekyll and Hyde, and *Pyramids of Mars* which was mummies,” Andy says. “What Hinchcliffe and Holmes were doing, on a week-by-week basis, was taking these classic Universal and Hammer horror films and doing them with a *Doctor Who* slant.”

Andy hopes *The Code of Flesh* is in the same vein. “I want people to be chilled,” he says. “I want there to be gaslight, fog rolling in, strange shapes in the shadows, creaky staircases – everything you would expect from a Victorian ghost/monster story.” **DWM**

Top: Cover art for *The Code of Flesh* by Minty Design.

Above inset: Writer Andy Lane was inspired by 1970s horror pastiches including *Pyramids of Mars* (1975).

Upcoming Releases

AUDIOS

OCTOBER RELEASES

- *The Third Doctor Adventures: Kaleidoscope*
  Big Finish
  £19.99 (CD),
  £16.99 (digital)

- *Master!: Nemesis Express*
  Big Finish
  £19.99 (CD),
  £16.99 (digital)

- *Rose Tyler: The Dimension Cannon – Other Worlds*
  Big Finish
  £19.99 (CD),
  £16.99 (digital)

- *The Doctor Chronicles: The Eleventh Doctor – Geronimo!*
  Big Finish
  £19.99 (CD),
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- *Torchwood: SUV*
  Big Finish
  £10.99 (CD),
  £8.99 (digital)

- *Torchwood: Soho – The Unbegotten*
  Big Finish
  £19.99 (CD),
  £16.99 (digital)

Thursday 6 October

- *Doctor Who and the Nightmare of Eden*
  BBC Audio
  £20 (CD),
  £9 (digital)

- *The Code of Flesh*
  BBC Audio
  £11 (CD),
  £9 (digital)

BOOKS

- *Origin Stories*
  BBC Children’s Books
  £12.99

- *A Short History of Everyone*
  BBC Children’s Books
  £20

MAGAZINES

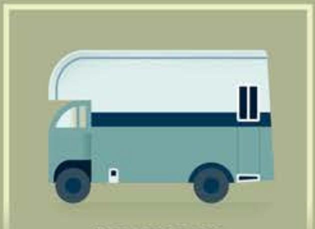
Thursday 13 October

- **DWM 583**
  Panini £10.99

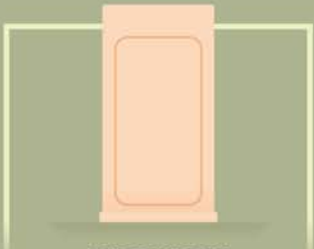
SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

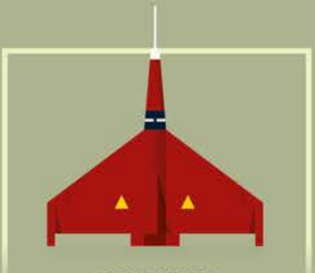
WORDS BY SIMON GUERRIER ● INFOGRAPHIC BY BEN MORRIS



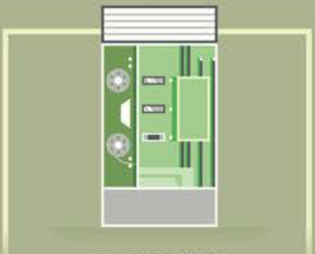
HORSE BOX
TERROR OF THE AUTONS (1971)



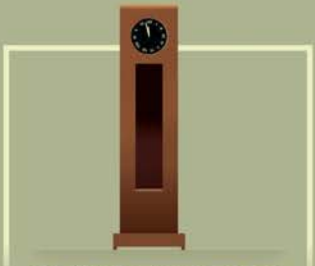
BEIGE KIOSK
THE CLAWS OF AXOS (1971)



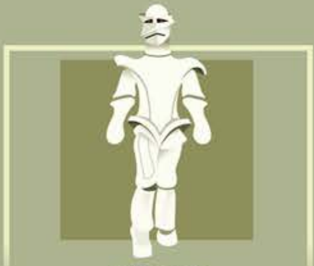
SPACESHIP
COLONY IN SPACE (1971)



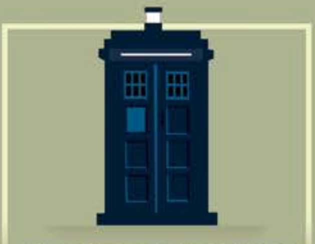
COMPUTER
THE TIME MONSTER (1972)



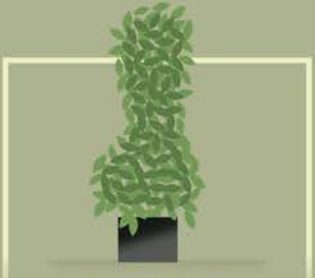
GRANDFATHER CLOCK
THE DEADLY ASSASSIN (1976)
THE KEEPER OF TRAKEN (1981)



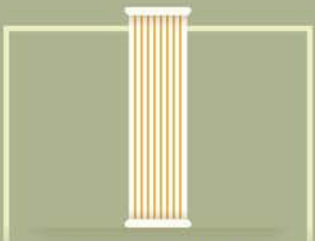
MELKUR
THE KEEPER OF TRAKEN



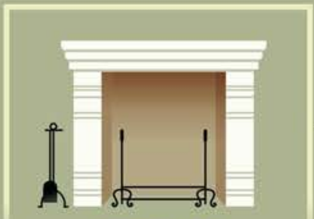
POLICE TELEPHONE BOX
LOGOPOLIS (1981)



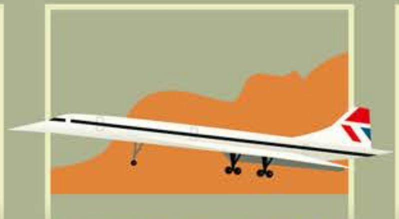
LAUREL BUSH
LOGOPOLIS



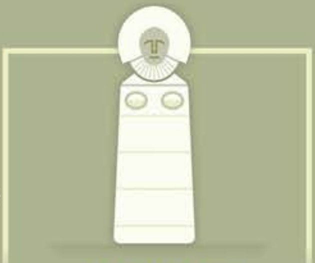
DORIC COLUMN
LOGOPOLIS
CASTROVALVA (1982)
TIME-FLIGHT (1982)



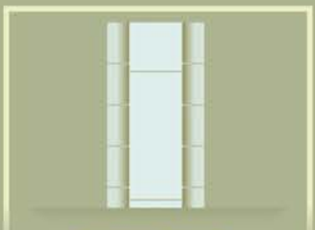
FIREPLACE
CASTROVALVA



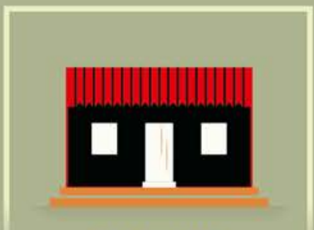
SPEEDBIRD CONCORDE 192
TIME-FLIGHT



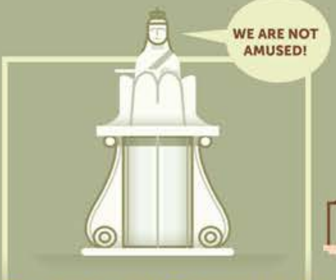
IRON MAIDEN
THE KING'S DEMONS (1983)



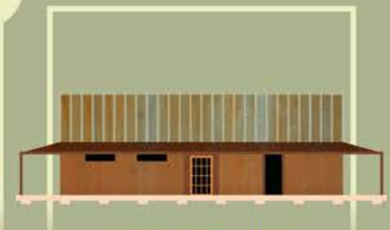
THREE-SIDED STONE COLUMN
PLANET OF FIRE (1984)



BEACH HUT
THE TRIAL OF A TIME LORD (1986)


WE ARE NOT AMUSED!

STATUE OF QUEEN VICTORIA
THE TRIAL OF A TIME LORD



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> The Fourth Doctor, *Logopolis*

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